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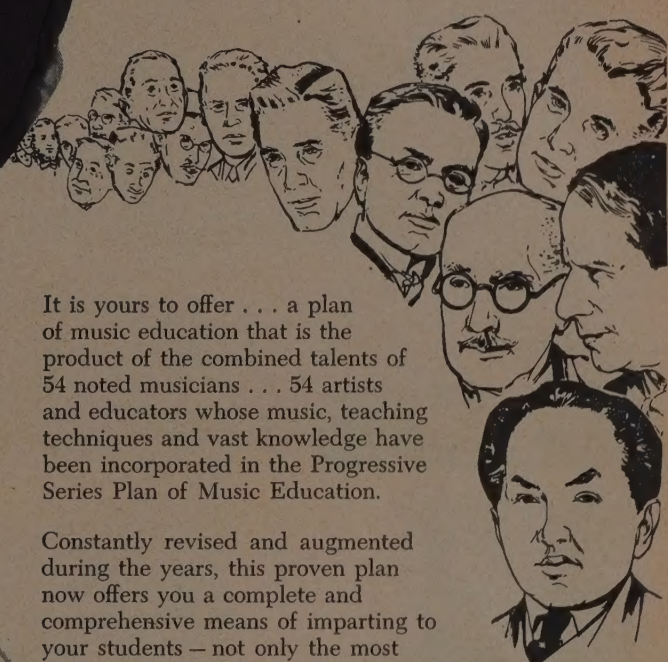




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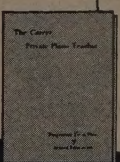
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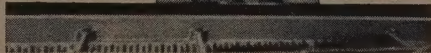


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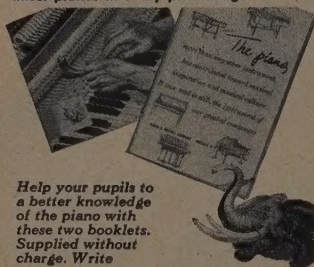
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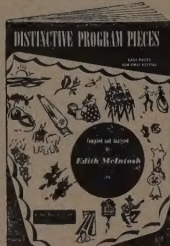
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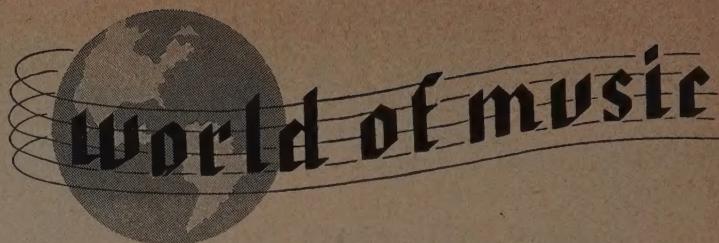
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Samuel Chotzinoff, NBC opera producer, has written a book of reminiscences of his personal friendship with Arturo Toscanini. Alfred Knopf will publish the book in January.

The Louisville Symphony will continue its policy of premiering specially commissioned works this season. The first work featured was Harold Shapero's "Credo," performed on October 19 and 20 in Louisville.

"The Little Singers of Paris," ranging in age from 11 to 17, are presently touring the United States and Canada under the directorship of Msgr. Fernand Maillet.

The Oklahoma City Symphony opened its nineteenth season on October 25, conducted by Guy Fraser Harrison.

The Philadelphia Orchestra presented Gottfried von Einem's Concerto for Orchestra at its first concert of the season. Emil Gilels, Russian master-pianist, made his American debut with the orchestra on October 3, playing Tchaikovsky's Concerto in B-flat minor.

Gian-Carlo Menotti has accepted a commission from the National Broadcasting Company to compose an opera for television. No subject matter has been chosen yet, but the opera will be from 1 to 1½ hours in length. It will be delivered before August 1, 1957.

William Primrose will teach viola at the Juilliard School, beginning this fall. Applications for admission and scholarship to Juilliard for study with Primrose should be addressed directly to the School, 120 Claremont Avenue, New York 27, New York.

The National Fellowship of Methodist Musicians was formed last summer to set up achievement standards for church musicians in an effort to raise the level of musical leadership and standards of music. Clinics, workshops and training schools will be held on national, jurisdictional and conference levels. Dr. Austin C. Lovelace is chairman of the organizational committee.

The Ninth Annual Mid-West National Band Clinic will be held at the Hotel Sherman in Chicago, December 7-10. The First All American Bandmasters' Band will be conducted by Colonel William Santelmann. The Band is open to all band directors and professional musicians. Applicants should contact Executive Secretary Lee W. Petersen, 4 E. 11th Street, Peru, Illinois.

The Virginia Museum Theater of Fine Arts was inaugurated at ceremonies in Richmond, on September 16. The Richmond Chamber Music Society provided the opening concert of a series that will take place in the Theatre throughout the current season. Thomas Brockman, (Continued on Page 9)

## NEW ADDITIONS TO EDITORIAL STAFF

ETUDE is pleased to announce the addition of two new names to its editorial staff: that of James B. Felton to the position of assistant editor and Albert J. Elias as editor of the new Radio-Television department.

James Bruner Felton, son of a former music editor of ETUDE, the late William Felton, is a graduate of Gettysburg College, where he received a B.A. in English Literature, later receiving an M.A. in music education from Columbia University. He is a member of the executive board of the Philadelphia Composers Forum and a member of the Philadelphia Madrigal Society. His piano ballet, "The Stranger," based on Franz Kafka's novel "The Castle," was performed in Paris in 1951.

Albert J. Elias, New York music critic, whose Radio-TV articles have appeared in the past two issues of ETUDE, and who now assumes the title of editor of the Radio-TV department, is a widely known writer who has contributed to leading New York newspapers and various magazines. He has been program annotator for RCA-Victor and Decca record albums, and for several years he has been treasurer of the New York Music Critics Circle.

With the addition of these two forward thinking young men to its staff, ETUDE feels that it has added greatly to its editorial strength and scope.



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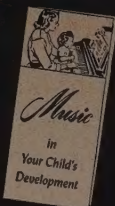


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# Musical Oddities

By **NICOLAS SLONIMSKY**

**M**USIC HISTORY abounds in  
stories of professional rivalry.  
The most celebrated of them  
was the contest for popular favor  
among the English audiences be-  
tween Handel and Bononcini. It was  
immortalized in the verse:

*Some say compar'd to Bononcini  
That Mynheer Handel's but a ninny;  
Others aver that he to Handel  
Is scarcely fit to hold a candle.  
Strange all this difference should be  
Twixt tweedledum and tweedledee.*

Handel proved that his tweedle-  
dum was vastly superior to Bonon-  
cini's tweedledee. He was enshrined  
in the memory of men, and buried  
in Westminster Abbey. His biog-  
raphy is known to the last detail, and  
his worshipful admirers added many  
episodes to his life that could hardly  
have taken place.

But what about poor Bononcini?  
He was hopelessly compromised in  
England in consequence of a curious  
affair of plagiarism. It seems that in  
1731 Bononcini submitted to the  
Academy of Ancient Music in Lon-  
don a madrigal which was an exact  
copy of one by Antonio Lotti; this  
fact was discovered and ruined  
Bononcini's reputation. Distracted, and  
without prospects of employment,  
Bononcini fell in with a mountebank,  
one Count Ugli who claimed the  
discovery of the philosophers' stone.  
Bononcini paid him a large part of  
his earnings for a recipe for making  
gold: "Put this fluid in a clean vase  
and place it in a dark corner, where  
no light of the sun, the moon, or  
the stars can penetrate; do not open  
it for ten days; if upon opening you  
find that there is a multi-colored film  
covering the fluid, let it stand until  
it acquires a green color and heavy  
fetid odor; soon it will become puri-

fied; then put it into a clean cup;  
add some of your own blood, and  
drink a full spoonful of it drop by  
drop. This is the true philosophers'  
stone, the universal tincture which  
cures all internal and external dis-  
eases and transmutes all metals into  
pure gold."

**O**NE OF THE MOST romantic  
musical biographies is the life  
story of the English violinist  
Marie Hall. Her father was an itin-  
erant musician who made a precari-  
ous living by performing on the harp  
in the streets of Newcastle-on-Tyne.  
The whole family took part in these  
concerts; Marie played the violin,  
as did her little brother and uncle;  
her sister played the harp. "Street  
playing shaped my whole life," re-  
minisced Marie Hall. "I loved my au-  
diences; there are no more sympa-  
thetic listeners than these simple  
folks. Responding to applause, I  
passed the hat around for money."

From Newcastle-on-Tyne the Hall  
family moved to Bristol, where they  
played on the waterfront. The Bristol  
sailors particularly liked Marie's ren-  
dition of Chopin's Nocturne No. 2  
in her own violin arrangement. In  
the rich section of the town, the  
musicians would station themselves  
on the lawn in front of the drawing  
room windows, and play with as  
much dignity as any ensemble in a  
concert hall.

Sometimes Marie would play the  
harp. This started a discussion among  
her admirers: should she study to  
become a violinist or a harpist? An  
aristocratic, elegantly dressed gentle-  
man offered a bet. "Here is a five-  
pound note," he said. "Play some-  
thing for us on the violin and then  
on the harp. My bet is that your



violin playing is superior. Then all of us will take a vote. If the decision goes against me, the five pounds are yours." The vote was overwhelmingly in favor of the violin. Generously, the gentleman handed the money to Marie. "I won my bet," he said, "but this is a reward for your artistic performance."

When Marie grew up, she decided to give a concert of her own. She went from house to house selling tickets, but failed to raise enough money to pay for the rent of a hall. The concert had to be called off, and Marie scrupulously returned the money to those who had bought the tickets. But even though she could not present a concert, she gained the sympathy of many citizens. A rich man named Napier Miles volunteered to supply funds for her education; later she met the great English composer Edward Elgar who gave her a letter of introduction to the famous violinist Wilhemj, who was in London at the time. When Wilhemj heard Marie play, he leaped to his feet and promised to teach her without a fee. But Marie was frightened by this "big massive man with bushy gray hair falling to his shoulders" (as she described him in her reminiscences), and she rushed to her father and begged him not to let her go.

Before she reached the age of twenty, Marie Hall became successful beyond the wildest dreams of her days of street minstrelsy. She commanded large fees; she played for Queen Victoria and other crowned heads of Europe. She traveled to India and Australia; she made a triumphant American tour. She liked American audiences, but could not accept the American way of life. "Ice water is too cold and hotel rooms are too hot," she said.

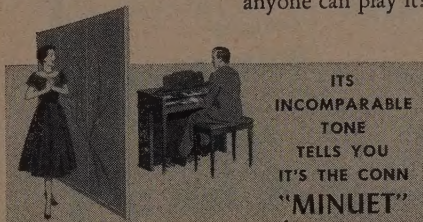
Marie Hall married her manager in 1911 and settled in Cheltenham. Her world fame was behind her, but she continued to appear in concerts accompanied by her daughter Pauline Baring at the piano. The latest edition of Grove's Dictionary lists Marie Hall as having died in October, 1947, but this is a premature burial, for she was a soloist at a concert at the White Rock Pavilion in Hastings in the autumn of 1953, and her vigorous appearance at that concert at which she played difficult technical works with great fire promised many years of further musical activity.

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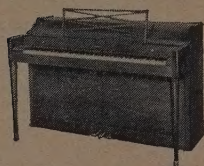


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by Dale Anderson

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### 75 Years of Music

On the occasion of its Diamond Jubilee, the University Musical Society of the University of Michigan proudly publishes a record of the work of the Society for the past seventy-five years representing the splendid work of the distinguished faculty of the University and the large number of the world's most famous orchestras, singers, pianists,



organists, violinists and conductors who have taken part. Among the conductors of wide renown have been Barbirolli (2); Sir Thomas Beecham (1); Damrosch (3); Dorati (1); Enesco (1); Hanson (4); Herbert (4); Hertz (1); Koussevitzky (16); Kunwald (1); Leinsdorf (2); Mitropoulos (3); Molinari (3); Monteux (1); Munch (8); Nikisch (3); Ormandy (65); Paur (3); Reiner (1); Sousa (2); Seidl (2); Stokowski (4); Stock (117). The list of artists appearing resembles a who's who in the concert field for the last seven decades.

This Society has had a country wide influence upon the music of the new world but has been particularly valuable in the amazing development of the music of the mid-west. Full control and responsibility for the Musical Society now rests with the School of Music of the University of Michigan, of which Dr. Earl V. Moore is dean.

*The University Musical Society \$4.00*

## THE WORLD OF MUSIC

*(Continued from Page 4)*

Southern pianist, and piano-maker William R. Steinway participated in the opening program. The Virginia Museum Theatre was built with funds appropriated by the state legislature plus private gifts of over a million dollars.

**Philharmonic Orchestra** of London, the youngest major orchestra in Europe, is currently touring the United States under the conductorship of Herbert van Karajan. The average age of the musicians is only thirty-five, and eleven members of the ensemble are women.

**The Philadelphia Orchestra's** third Conductors Symposium attracted 30 directors of community and college orchestras to a series of rehearsals and discussions held in Philadelphia's Academy of Music, September 26-30. Each conductor directed the Philadelphia Orchestra twice, under the guidance of Eugene Ormandy. The symposium was sponsored by the American Symphony Orchestra League, the Philadelphia Orchestra Association and ASCAP.

**The Music Critics Annual Workshop**, sponsored by the American Symphony Orchestra League under a Rockefeller Foundation grant, was held in Louisville, Kentucky, October 7-9. The critics attended a concert of the Louisville Orchestra, at which several new works were played and then re-

viewed by the critics for their own benefit.

**The fourth** annual festival of the University Composers Exchange will be held on the campus of Western Michigan College at Kalamazoo, November 19 and 20. Three concerts of contemporary music in addition to a special concert by the Valparaiso University Chapel Choir will be presented at the festival.

**Michigan State University's** station WKAR-TV is presenting a fall and winter series of concerts of unfamiliar music, including works by Purcell,

Frescobaldi, Stravinsky, Ciconia, Dufay, des Prés, Gabrieli and Dallapiccola.

**The Friends of Harvey Gaul** Composition Contest winner for 1954 is Clifford Taylor, assistant professor of music at Pennsylvania College for Women. Taylor's piece for violin and piano won the \$300.00 prize. One hundred and two entries were received.

**Dr. Richard Warner**, Rochester organist and member of the Eastman School faculty, has been appointed head of music at Kent State University, Kent, Ohio, where he is scheduled to  
*(Continued on Page 61)*

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**AT YOUR MUSIC DEALERS**



# The Vienna State Opera Re-opens

a graphic word picture of one of the most important  
events in recent musical history

by S. GORDON JOSEPH

**I**F YOU HAD strolled along Vienna's Ringstrasse, as I did, on a sultry summer's day in August, 1949, you would have come sooner or later to the forlorn and gutted shell of the Opera House, capturing so poignantly the forlorn post-war spirit of the city itself. But if you should happen to walk along the Ring on a winter day this November, you will find a bright new building in its place, reflecting the traditionally cheerful spirit restored to Vienna and its citizens again.

For with its beloved Opera House at last properly functioning in its midst, Austria's capital will have become her old gay self once more. From November 5 to December 5, an overwhelming array of musical talent and genius has been lined up for the re-opening of the Vienna State Opera. Seat prices range between \$15 and \$100, but 250 dollars wouldn't buy you a place now, if you haven't one already. Karl Böhm, Hans Knappertsbusch and Rafael Kubelik, Fritz Reiner from the Chicago Symphony, and a host of great singers will perform works by Mozart, Beethoven, Wagner, Verdi, Richard Strauss,

Bruckner and 20th century composers Alban Berg and Boris Blacher; and thus resume a tradition of opera in Vienna which has endured through three centuries of tribulations and halcyon days.

The story of opera in the city can be said to have really begun in the middle of the 17th century, when the wife of Austria's Emperor Ferdinand III — Eleonora of Mantua — introduced this new musical art form from her native Italy. It seemed to accord with an almost innate Viennese love

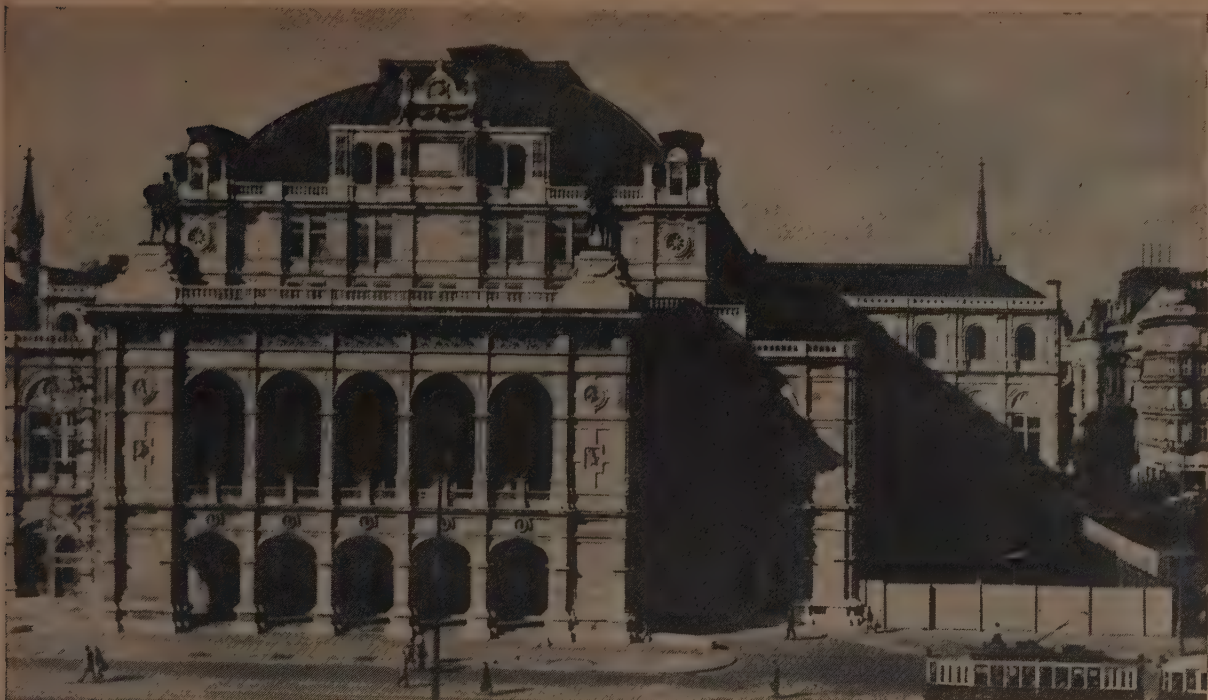
for music, and found particular encouragement among the members of royalty. Indeed, the next emperor, Leopold I, was himself no mean composer and a prominent patron of music. So when his forthcoming marriage was announced in 1666, a special theatre was built for the wedding celebrations to house one of the greatest opera feasts in the whole history of the city.

Cesti's "Il Pomo d'Oro" was staged with a cast of so many thousands as would turn even Cecil B. de Mille

**View of the damaged  
stage and auditorium  
following the fire  
caused by the  
bombing in 1945,  
which almost  
completely wrecked  
the interior.**







After years of intensive reconstruction work, the Vienna State Opera's outward appearance will be almost unchanged from the original one, with the only addition of two terrace roofs on the side.

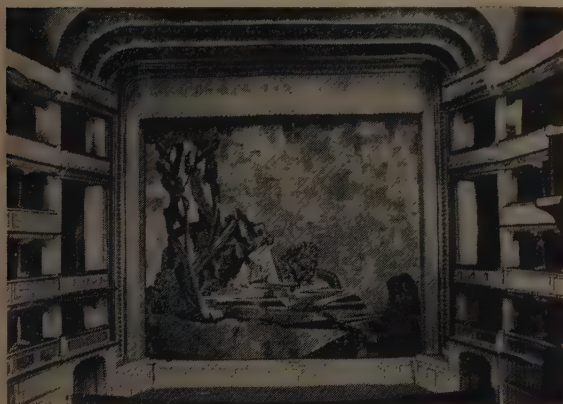
green with envy, and at a cost to turn any big Hollywood producer grey with fright! Considering that the Emperor himself and members of his court played some of the bit parts in the great "Rossballett" performance, it must have been quite a festival.

During the next hundred years, this medium called Opera matured into a regular Viennese tradition. And though the reign of the famous Maria Theresa (1740-80) was marked by war and political crises, the empress

remained an enthusiast herself, spending lavishly on the theatre arts at a time when strict economy should have been the order of the day. For her, only the best was good enough, no matter where it might have to be sought. So Lessing from Germany, Goldoni from Venice, and Gluck, made Vienna the melting pot of West European music and drama. The culmination was the greatest contribution to Austrian musical prestige to date—the masterpieces of Mozart, who was appointed the first official

Court composer.

The time before the Napoleonic Wars of the early 19th century had witnessed another sort of conflict: between the Germanic form—the drama set to music (a sort of classical Rodgers and Hammerstein), and the pure Italian grand opera, ending in victory for the latter. After the defeat of Napoleon, Vienna became the center of world attention as all the great powers flocked to the peace Congress—the transitory U.N. of its day; and Austria's capital rang to the sound of music and dancing, opera and sumptuous balls. These post-Napoleonic years were the equivalent of our jazz era of the 20's, where the Viennese public sought refuge in works that would make them forget about war, and social and economic troubles at home. So the romantic and escapist works of Rossini, Bellini and Donizetti became top favorites during the succeeding decades. But the convulsions of 1848, the year of Central Europe's ultimately unsuccessful rebellions, sobered the populace considerably and brought about a gradual change in temperament which was more pre-



The reconstructed interior, showing the design by Rudolf Eisenmenger on the main curtain. Prof. Eisenmenger's design was the winner among 78 submitted by 16 artists.



## THE VIENNA STATE OPERA

pared to face up to the sterner realities of the day.

It was such conditions that initiated the new Verdi-Wagner era, with its weightier operatic themes. Wagner had actually taken part in the 1848 revolutions, resulting in his exile from Germany and Austria till 1861 and the banning of many of his works. But the young people of Vienna responded so ardently to such of his music as they heard that eventually he was allowed to come to the capital to conduct rehearsals of "Lohengrin," performed shortly afterwards amid enthusiastic reception.

Opera had now long ceased to be the exclusive province of the rich and the royal, and the ordinary folk were finding it as much a part of their daily lives as the cinema is today. So round about this time Vienna had been feeling, more and more acutely, the lack of an adequate permanent opera-house for the public in some central location of the city. An opportunity unexpectedly presented itself when a great programme of public works was initiated in the city in 1858. When the ancient walled fortifications around Old Vienna were pulled down in the mid-19th century, a long wide semi-circular space was left around the inner part of town. This was to be converted into a series of grand boulevards, known to this day as the Ring, and lined with imposing buildings and public monuments. And on this Ring, a site was reserved for the new home of Opera.

On May 20, 1863, the foundation stone was laid. Six years later, almost to the day, the first music was heard by the public in the new building of the Vienna Court Opera, as the opening bars to "Don Giovanni" were played. Under the earliest managers, Dingelstedt and Johann von Herbeck, performances of Mozart were encouraged, thus establishing that enormous popularity of the composer in Vienna which he had certainly not enjoyed to a like extent in his own day. The magnificence of the new Opera House demanded nothing less than the grand scale; and got it with the full-blown operas of Beethoven, Mozart and especially Wagner. During the last quarter of the century, indeed, manager Franz Jauner administered an overdose of the spectacular to the point of risking occasional dubious taste.

But, under the baton of the legendary Hans Richter and the new directorship of Wilhelm Jahn, the Vienna Opera moved from strength to strength. What an epoch of Austro-German contemporary composers this was for Vienna!—with Brahms and Bruckner, Wolf and Wagner, and the fabulous Johann Strauss. Yet by the end of the century, they had mostly passed from the scene,

and the Vienna Court Opera found itself on the brink of a period of stagnation. Just in time to save it, however, composer-conductor Gustav Mahler himself became manager in 1897, introducing, in addition, a new concept of Opera and opera-going to Vienna and to the rest of Europe. He, it was, who began the practice of keeping late-comers outside the auditorium until the end of the act. Works of composers, too, were no longer to be tampered with at the whim of the conductor or producer. The Opera as a frivolous pastime was finished with; the day of taking the art seriously had begun.

The new idea of the composer-manager was continued with Felix von Weingartner, but after he relinquished the post in 1911, another eight years were to pass before the custom was resumed when Richard Strauss joined Franz Schalk as manager. In that year of 1919, the face of Central Europe and Vienna had changed. The days of the monarchy were over, the Court Opera now became the State Opera. Schalk was succeeded by Clemens Krauss, and Weingartner took over again from 1935 to 1938. Then came the time when darkness really descended upon Austria. In February 1938, the troops of Hitler goose-stepped into Vienna, and Austria's independence was a dream of the past. And yet, the Opera refused to die. Perhaps the citizens needed its comfort more than ever, and it cannot be denied that their new German rulers could provide conductors and producers of international standing: men like Knappertsbusch and Furtwängler, and Karl Böhm, who was made manager in 1943.

It was on June 30, 1944, that a Wagner performance took place, which turned out to be the last that the citizens of Vienna were ever to hear in their old 19th century Opera House. For the season ended, somewhat symbolically, with

"The Twilight of the Gods"; and then, as the Nazi armies were pushed back by the Allies all over Europe, all theatres were closed under government orders. Only 29 days before the city was liberated from the Nazis, the tragedy occurred, and the Opera House was bombed during an air raid over Vienna.

It speaks volumes for the people's love of music that within seven weeks, while the Russian army was still pouring in to occupy the city and the war in Europe had yet a week to finish the scarce resources of the capital had been sufficiently mustered to present a performance of the "Marriage of Figaro" on May 1, 1945, at the old undamaged Volksoper.

Soon, under managers Alfred Jerger and later Franz Salmhofer, with Josef Krips as conductor, daily performances were taking place again—using the Volksoper and the Theater an der Wien—in spite of the greatest difficulties and frustrations. Postwar shortages of properties, of musicians, staff and technical assistants, fuel and heating, transport were all overcome.

But for the next two years, opera in Vienna had to live off its own fat, for no visits to or from abroad were permitted. Nevertheless, some outstanding performances were given during that time: of "Rigoletto," "Salome," "Tristan and Isolde," under the energetic administration of Egon Hilbert. At last, however, in 1947, the company was allowed abroad, first to France, then to London's Covent Garden. Later, great conductors came as guest performers to Vienna: John Barbirolli from Britain, old acquaintances Knappertsbusch, Furtwängler, George Solti and one-time managers Karl Böhm and Clemens Krauss. Since then, Böhm has once more taken up the reins of directorship.

During these post-war years, Vienna became gradually transformed from the drab sad locale of "The Third Man" back to its old familiar self as one of Europe's gayest capitals, while the "theme music" of the city's mood switched from Harry Lime's to that of Johann Strauss. In key with this change, the stones and steel girders rose from the shambles along the Ring, as a priority reconstruction project began to take shape; until one day last year, the Viennese heard the news they had waited for so patiently, the greatest news since the end of the fighting in Europe—their State Opera House was to be opened again towards the end of 1955!

When, in fact on the night of November 5 this year, Karl Böhm raises his baton and the first strains of Beethoven's overture to "Fidelio" soar throughout the theatre, the Viennese cup of happiness will be filled to overflowing.

THE END

## THE COVER THIS MONTH

Through the courtesy of the Austrian Information Service, ETUDE is privileged to show on its cover this month two artists at work on one of the most exacting and painstaking jobs in all the restoration of the Vienna State Opera House. It required months of detailed nerve-wracking work for Mr. Eduard Giuliani and his assistants to restore the ornaments of the foyer and in the main staircases. The reopening of the Vienna State Opera will be marked by a month-long festival of special concerts and operatic performances.



# "more than teaching"

Madame Lotte Lehmann, famed opera and lieder singer, provides, through her master classes, inspirational guidance to today's young singers.

by NORMA RYLAND GRAVES

ON THAT MEMORABLE February day in 1951, when world-acclaimed Lotte Lehmann unexpectedly announced her retirement from the concert stage, the music world suffered an irreparable loss. Fortunately, in the intervening years a new facet in the many-sided Lehmann personality has developed—that of teacher and counsellor to aspiring young singers. In this rôle her impact is characterized by the same verve that carried her operatic career to such triumphant heights.

"I love all those boys and girls in my classes. They are so eager—so hard working," she says simply. It is this spirit, augmented by a vibrant personality whose artistry is matched

by her wide experience, that stamps her Pasadena and Santa Barbara master classes as outstanding. To them come film and stage stars, theatrical producers, concert artists, musicians and those not musical—attendance at Pasadena often exceeding 500.

Although the fundamental aim of these classes is to teach "interpretation" to well trained voices, Madame Lehmann highlights each session with much of the music pedagogy set forth in her book, "More Than Singing." But even her own pedagogical axioms take on new color when enlivened with humor, lively repartee, engaging candor, and the Lehmann flair for the dramatic. While at times she can

be a most exacting critic, her remarks are tempered by her kindly spirit.

Imagine a well filled concert hall with twelve or fifteen pupils in varying states of composure seated in the front row—waiting. Just below the center of the stage is a large chair—also waiting. Suddenly, from the conscious rustle of the audience in the back part of the room you know that the former great opera star has entered the hall.

She is strikingly handsome, erect in bearing, with deep-set eyes whose color is intensified by the blue dress she wears. Personally attractive though she is, it is the warmth of her personality that is one of her greatest charms.

As she introduces each young vocalist, she gives a thumbnail sketch of the song to be presented. Perhaps the pupil will sing a few phrases, but more often she is abruptly halted as Madame Lehmann works with her to establish the composer's mood.

"After you signal your accompanist, turn slowly, naturally to your audience," she admonishes. "Your actions must frame the song with the first note of the accompaniment. Let your eyes, your face mirror the thought. See, this is what I mean," and taking her place by the piano she demonstrates her words.

The song proceeds for a few measures, and then up goes Madame's hand. "Do you really understand what you are singing?" she asks anxiously. "Do you want to mouth 'Oh, lovely spring' like this?" She pulls her face down (Continued on Page 42)



unless Lotte Lehmann is away from home, she spends her leisure time outdoors—hiking, swimming, riding, playing with her dogs.  
(She has five.)

at top of page is portrait of one of the famous rôles that Madame Lehmann created: that of the Marschallin in "Der Rosenkavalier."



# a musical tour through Europe

a leading piano virtuoso recalls interesting incidents

of a recent successful tour.



by ANDOR FOLDES

WHEN I THINK back on my recent concert tour of Europe—my seventh since the end of the war—in the course of which I played 68 concerts in eight countries, many interesting experiences come to my mind. The more concerts an artist plays, the more he travels, the more he is pleased when he can “get away” an evening to hear music made by other people than himself. At least I always enjoy hearing new orchestras in various parts of the world, new works, new interpreters and new operas.

During my last tour I was able to hear at least 3 operas which were new to me and which I have enjoyed: Hindemith’s “Cardillac,” Rolf Liebermann’s “Penelope” and Werner Egk’s “The Magic Fiddle.” “Cardillac” was presented at the Nuremberg Opera House under the baton of its chief conductor, Alfons Dressel, in a really superb performance. It was the second version of this opera, which Hindemith has completed recently. I have not seen the original, but of this final version I can say with assurance that it is one of the fine operas of our century. Hindemith successfully mixes the neoveristic style with the atonal and keeps his audience spellbound during the whole evening. The Swiss composer Rolf Liebermann’s “Penelope” uses the ancient legend of Ulysses and puts it into a post-Second World War setting in a small Italian village. It was well performed at the

Frankfurt Opera House, although it did not get the universal acclaim which the composer’s first opera “Leonore 45/50” had all over Germany a couple of seasons back. Werner Egk’s “The Magic Fiddle” (which I saw in Munich at the Opera House there) is an entertaining folk-opera—a latter-day “Schwanda” of sorts. It was originally composed in 1938 and is having a comeback in most German opera houses.

My wife and I were in Stockholm when Ingrid Bergman played in Rossellini’s version of Paul Claudel’s and Arthur Honegger’s “Joan of Arc.” Unfortunately, we weren’t able to see this production as I was busy during every night of my stay in Sweden, but opinions were quite divided—the audience being obviously on the side of Bergman, while the Swedish critics seemed to be almost solidly against the performance.

In Finland, where I played with the excellent Finnish Radio Orchestra in one of their regular Tuesday night symphony concerts (held in the beautiful amphitheatre-like Aula of Helsinki University), I had the pleasure of meeting again my old friend Jussi Jalas, who is not only one of Finland’s most outstanding conductors, but has the distinction of being Sibelius’ son-in-law as well. I also spent some time together with the Finnish

Radio’s energetic musical director, Jouko Tolonen, who is a fine pianist himself. He introduced me to the young Finnish composer Ahti Sonninen and it was a great pleasure to hear the tape recording of Sonninen’s piano concerto—played by Mr. Tolonen with the radio orchestra earlier this season. This is a frankly and unabashedly romantic work and the performance was lively, vigorous and full of temperament.

Mr. Jack McFall, our Ambassador to Finland, honored my concert with his presence together with our cultural attaché, Dr. Lester C. Ott. Dr. Ott is a real hi-fi fan and has a marvelous collection of over 500 LP records, which he carries around with him wherever he is stationed. I promised to give an evening of contemporary American music for the U.S. Information Service in Helsinki, on my next visit to Finland, and he seemed to be quite enthusiastic about the idea.

In Copenhagen, Denmark, I was delighted to meet Erik Tuxen again, with whom I played a Mozart Concerto with his wonderful Danish State Radio Symphony—one of the top orchestras not only in Scandinavia but in all of Europe. This was my fourth appearance with this wonderful body of musicians in five seasons and it brought back many happy

(Continued on Page 49)





String Choir at Idyllwild Arts Foundation Summer Music Camp (California) with its conductor, Ralph E. Rush.

much practical information

Is given here by an

experienced educator

in a discussion on

# SOME

# CHARACTERISTICS

# OF

# THE

# EFFICIENT

# REHEARSAL

by Truman Hutton

**T**HE EFFICIENT rehearsal is characterized, first of all, by purpose. It moves always toward the realization of one or more definite objectives which may be musical, social, psychological or educational in nature. These aims may also be narrowly specific or broadly general, and they may overlap at any of a dozen points. They are omnipresent in the minds of players and conductor, and they are the goals toward which every moment of rehearsal time is directed.

The efficient rehearsal is analysis and synthesis. The word "rehearsal" itself comes from a French word meaning to harrow, to smooth out, to break into small bits. This certainly, is closely related to the analytic process, although the analysis in a good rehearsal is considerably more than just breaking something down. It is establishing relationships both musical and technical and it is followed closely by the synthesizing of the parts into a musical whole.

The efficient rehearsal has a beginning, a middle section and an ending, a "happy ending" if possible. The beginning probably should be formal, a matter of quick accomplishment of routine tasks. It should be brisk and businesslike and should include such things as setting-up (roll, chairs, stands, instruments, music, announcements), tuning and warming up.

The middle section is the heart, that portion of rehearsal time around which everything else revolves. It should become longer as students become more skilled at their preparatory and after-playing jobs. It will include old and new business and will be characterized by an intense drive to accomplish.

The ending should be a happy one, in the sense that everyone has a feeling of worthwhile completion. It may include the playing of a familiar piece and will allow just sufficient time to clean up properly.

Let us suppose

(Continued on Page 40)





Fritz Kreisler with young friends  
at his eightieth birthday last February



The beloved master at the  
height of his career.

## think for yourself

From an interview with FRITZ KREISLER. Secured for ETUDE by Rose Heylbut

FRITZ KREISLER is now enjoying his retirement (his public is not), but he needed time to get used to it. Genial, urbane, with a mental quickness which belies his eighty years, the world's greatest violinist believes he has at last successfully conquered a seventy-year-long habit of hard work.

"At first it was really difficult not to be traveling about; not to be shaping the day towards the climax of concert time," Mr. Kreisler confides, "but now I'm delighted to be completely my own master. I need not watch schedules—or conductors. I need not ponder the aesthetics involved in whether to play Beethoven and Brahms before or after a modern concerto. I do some playing, of course, and some composing, but only when I feel like it. Another thing: I am fifty-three years married, always to the same wife, and it is wonderful to be with her all the time, enjoying rich companionship and exchanging ideas without the aid of Long Distance or Special Delivery. I had to revitalize myself to a new life, in a new age; but it has worked out beautifully."

This matter of revitalization to a new age makes you ask Mr. Kreisler whether withdrawal from professional music has given him any new perspec-

tives on today's standards of musicianship. "Not really *new* perspectives," he replies, his kindly eyes twinkling; "my views on modern musicianship have been with me for some time, and I see no reason to change them. For better or worse, today's standards are diametrically opposed—in every way—to those which prevailed during my own formative years.

"I was born in 1875, in the times of Brahms and Bruckner: Richard Strauss had not yet asserted himself; Wagner was considered (by those who considered him at all) to be a fiery revolutionary. Brahms opposed Wagner—he also opposed Hugo Wolf. The entire musical world took part in the controversies; violent discussions broke loose and became part of one's life and work.

"It is easy to say that music was different; to offer famous names in proof. We must remember, however, that music is never an isolated phenomenon; rather, it is a reflection of the times which produce it. Thus, what we really mean is that the entire spirit of the age—the *Zeitgeist*—was different, in social and economic development, in judgment of values, in everything.

"Take musical criticism. When I

was beginning, concert reviews appeared once a week, only in certain journals, and were read by a public of, perhaps, 30,000, all of them music-lovers and intellectuals. Today, there is daily criticism, not only of concerts but of radio broadcasts and recordings; and it is read by millions. The opportunity exists for everyone to participate, in some way, in music, and this is a great gain. However, broadening the field of music has also affected musical standards, which is not always a gain.

"Formerly, the music world was less hectic and less confused. It took an artist longer to assert himself; but once he did, his position was secure. We knew no demand for 'glamour'; box-office receipts were not the measure of success. A performer was judged solely in terms of artistic considerations, and was loved accordingly. We had no notion whether Wagner, Wolf, Debussy, were rich or poor; we cared not at all how they dressed, whom they knew, who came to their parties (if any). The entire judgment of life was different.

"When I got to Paris, as a boy of eleven or twelve, I remember seeing a rather shabby man pass by the house where (Continued on Page 46)



# Organizational Practices in



## School Choral Programs

An outline of some of the procedures

developed by leading choral educators.

by GEORGE HOWERTON

**I. The prevailing attitude** regarding the organization of a program of school choral activities tends toward a conception of the a cappella choir as a group where membership is obtained upon the recognition of superior ability and achievement. The a cappella choir may be said to occupy a position at the peak of a pyramid, with various other groups acting as preliminary steps leading to the choir at the apex. Typical preliminary groups are of the following types:

**A. Junior High School Choirs.** The graduation from junior high school choir into senior high groups is comparatively easy when the same person has charge of the choral program in both schools. It becomes somewhat more complicated when the junior high school group is under a different director from that of the senior high. In this instance, many directors have worked out a relationship which provides for the exchange of information between the two heads. Recommendations are made by the junior high school director to the senior high school director, and upon the information thus obtained classification into the proper group is facilitated.

**B. Mixed Glee Clubs** (composed of boys and girls within the same group).

**C. Glee Clubs** (for boys and girls separately).

**D. Mixed chorus** (usually a somewhat less advanced group than the "Mixed Glee Club."

**E. Girls Choir** (usually considered

somewhat more advanced than the "Girls Glee Club."

**II. Basis for Membership in the A Cappella Choir.** The procedure for testing voices runs all the way from a quick group test to a very detailed and specific individual test. In the latter instance, the voice is tested for range, quality, pitch discrimination, and reading ability. Scales and arpeggios are employed for the test together with intervals of unusual types. Some directors use the Seashore tests as a basis for selection. In many cases a certain academic superiority is prerequisite to membership in the choir.

Many directors use a detailed information card upon which may be recorded the progress of the individual singer. Such a card may include the following information:

- A. Name
- B. Address
- C. Telephone Number
- D. Parents' name
- E. Age
- F. Year in School
- G. Height
- H. Previous Choral Experience
- J. Voice Part (to be filled in by the teacher)
- K. Range (to be filled in by the teacher)
- L. Time and Place of Study Halls
- M. Time and Place of Lunch Period
- N. Free Time Before and After School
- O. Former School Attended by the Singer
- P. Choral Experience in the For-

mer School

Q. Previous Training in Voice and Instruments

R. Previous Vocal, Choral and Instrumental Experience Outside the School

In some instances a personal record card of the type indicated above is utilized together with a second card known as the "Musical Ability Card" on which the following appears (secured at the time of the tryout, with space left for additional comment to note subsequent progress):

- A. Quality
- B. Placement
- C. Breath Support
- D. Volume
- E. Pitch
- F. Tremolo
- G. Blend
- H. Attack and Release of the Tone
- J. Flexibility
- K. Articulation
- L. Sight Reading
- M. Independence in Part Singing
- N. Musical Intelligence
- O. Memory
- P. Character and Personality
- Q. Attitude
- R. Interest in Solo Performance
- S. Public Appearance of the Singer
- T. Special Aptitude in Allied Fields

Space may also be provided for grade record and achievement in other courses.

**III. Balance of Parts.** "Because of the wide (Continued





# Background Music in Radio and TV

by Albert J. Elias

**W**HETHER it be Ravel's "Bolero" for a fiery Spanish play, or spine-chilling music for a "Who Stole My Ford?" commercial, background music is an important item in dramatic presentations on radio and television. But for all its importance in creating atmosphere and mood, music can be chosen and, in many instances, even created, only during the last phases of production. There are many changes which occur in a script from the time it is selected till the moment it goes into rehearsal. Yet so accomplished are those on the major networks in the art of integrating the music into the drama that the audience feels the wedding of the two must surely have taken place in the early stages of production. The fact is, too, that when live music is used the musicians employed are tops in their field and can achieve much in few rehearsals; and when recordings are used the quality of sound is so life-like you would think a band of musicians was playing just off-stage.

Those persons responsible for selecting incidental music for the radio and television networks are fully-trained musicians. But they realize that the director rules every phase of the production, and, either through written notes in the margins of the script, or in conferences, they are told what he has in mind—and they heed him, even if he does not know anything about music. It is usually better, as a matter of fact, if he doesn't. "Those who do know music," says the National Broadcasting Company's Phebe Haas, "often call for a piece in two-four instead of four-four, or Alla breve instead of Largo. We try, however, to make them communicate

in English what they want, as it makes suiting them an easier job."

Often the director lets his music staff "work blind," says one of Mrs. Haas' associates, Maud Brogan, "cheerfully asking you simply to 'amuse' him."

When the time comes for the director to link the music with the other threads of the production—the action, the camera work, the sound—the script has often been altered. "I once had some dark, somber music all lined up for an introspective drama," says Phebe Haas, "and when it came time to hand my music in, the play had been turned into a comedy. It's just like taking an examination, every time a director comes in. You hope you've selected what he wants."

Every type of script—comedy, romance, mystery, adventure, or documentary—each has to be thought of as a separate unit and must be fitted with proper music for locale and situation. "You also have to remember that television is heard in the home," says the Columbia Broadcasting System's TV Program Music Director, Eugene Cines, "and so you can't use the large sound you would use for the concert hall. Yes, I personally think it is in bad taste to have big-sounding symphonic music used as background for action taking place on a small screen. I believe in using chamber groups or small orchestras."

Cines, a Juilliard graduate in his thirties, not only selects music for television but often composes it. Just a year ago this month he got his first big break when he was asked to do the music for "Omnibus" production of "Antigone." He went on to compose and conduct the music for the

same program's "Iliad," "Uncle Tom's Cabin," "The Second Shepherd's Play"; for the film presentation of the Edward Steichen photography exhibit at New York's Museum of Modern Art—"The Family of Man"—on "Adventure"; Julius Caesar, on "Studio One". "There was a time last year," recalls Cines, "when, one after the other, I did the music for a Greek tragedy, a Chinese fairy tale fable, an Irish comedy, an ancient morality play and an American classic."

"In selecting records for recorded background music," Mrs. Haas points out, "in TV you have a week to wonder what you're going to do with a script, while in radio you have far less time to brood—it being often likely that you are handed an assignment in the morning and told please to have it ready by five o'clock that afternoon."

Similarly, Cines and his fellow composers of background music can only get a general idea from the initial script of the type of music demanded by the play; they must wait till the script is in final form before doing their composing. When rehearsals begin, they can get to work in earnest—even though that is usually only a week before performance. For the "Iliad," rehearsals began one Sunday, the performance taking place the next Sunday. And before Cines could compose one bar of music for the songs the Greek minstrel was to sing, he had to spend the first two days of the rehearsal period having the singer give him an English translation and phonetic pronunciation of the classical Greek text so that he would know exactly what he was setting to music give. (Continued on Page 45)



# A STUDY PROGRAM for the Cornet or Trumpet

Here are valuable suggestions for solo and study material for this important band instrument.

by WILLIAM D. REVELLI



above photograph shows part of the trumpet section of the university of michigan marching band

**I**N THE OCTOBER issue of *ETUDE* we presented to our readers a suggested course of study for the clarinet from the elementary to its most advanced stages. In the meantime, many requests for a similar outline of the cornet and trumpet have been received. Inasmuch as these instruments are as popular in our school bands and orchestras as is the clarinet, it seems only appropriate that we follow the clarinet course of study with a proposed program of study for the cornet and trumpet.

We emphasized in our outline of the clarinet that the selection of materials for any instrument is one of the teacher's most important responsibilities, and the choice of teaching materials may well make the difference in his success or failure with his students.

Instructional materials and performance repertory tend to fall into various categories. Some methods, texts or solos are designed with the objective of developing basic skills in tone production, while others are conceived to develop the student's technical facility, range, control and articulation. In another category we

are likely to find the author stressing style, phrasing and being less concerned with the elements of speed and range.

In the selection of his teaching materials, the teacher must be ever alert and understanding of the student's needs, and every consideration must be given to a "balanced diet" in all instructional and performance assignments. Too often we find the young student of the cornet or trumpet being prescribed an "overdose" of technical studies and accompanied by a deficiency of proper repertory that will contribute to the development of style, phrasing and general musicianship.

This is particularly true in the field of cornet or trumpet performance and teaching where we find so many young and often talented students more engrossed in their abilities to play loud, fast, and high than in the development of the elements so essential to artistic performance.

If we will give serious and sufficient attention to the instructional materials published for the cornet or trumpet we will find large quantities of etudes whose objectives lie chiefly

in the development of range and technical achievement and far fewer texts that emphasize the development of beauty of tone, style, and musicianship.

Undoubtedly, much of the inferior playing one hears from so many of the young students of these instruments can be traced directly to the content and objectives of the texts currently available and in use by teachers and students alike.

In view of such existing conditions, it seems not only appropriate but necessary that more attention and study be devoted to the type of materials that is presented to our students, for it is from these materials that we will produce the cornetists and trumpet players of the future.

As in the previously presented outline for the study of the clarinet, let us proceed to develop a program from the elementary, through the intermediate and advanced stages for the cornet and trumpet. The materials listed below contain studies, exercises, and repertory in these various grades of difficulty. However, in all cases the instructor must adapt (*Continued on Page 52*)



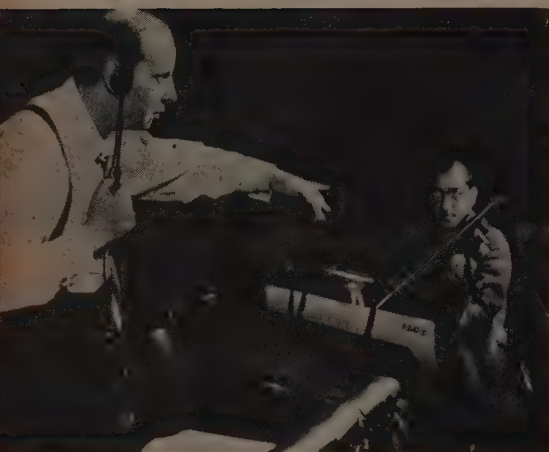
# Boris Goldovsky's NEW DEAL IN OPERA

The story of the New England Opera Theatre, that unique organization which has given its audiences a new conception of GRAND OPERA.

by Aubrey B. Haines



Boris Goldovsky



at left Goldovsky rehearses with aid of walkie-talkie which connects him with back stage chorus.



at right singers rehearse with backs to Mr. Goldovsky to develop self-reliance and freedom of action.

WHEN some years ago Boris Goldovsky was assistant to Fritz Reiner in Philadelphia, the conductor had him play for a rehearsal of "La Bohème" being staged by Dr. Ernest Lert. "I suddenly realized that opera came to life," Goldovsky says now, looking back on that day. "It made sense, but only when it was properly directed and staged so that the musical and dramatic values were brought out simultaneously and in equal proportion." Who would have guessed then that out of that discovery would have emanated the New England Opera Theater of Boston, which has literally given grand opera in America a new deal?

With union rules having to be conformed to, and therefore a minimum of rehearsals for great companies such as the Metropolitan and the San Francisco, the New England Opera Theater stands unique,

with perfection its goal and a multitude of rehearsals accepted as a matter of fact. "It is difficult to compute the number of rehearsals required for each performance," Goldovsky says. "A work that the company has preformed previously, for instance, will take considerably fewer hours of rehearsals than a new work. When the company originated, its first performance was 'The Marriage of Figaro.' Several weeks of constant rehearsals—morning, noon and night—went into the preparation of this work, which was almost completely double-cast. Since that intensive preparation, however, much less time is required to prepare subsequent performances of that work."

The New England Opera Theater requires many more rehearsals for its performances than the average opera company because its stagings are much more elaborate, definite and detailed. Much more minute char-

acter definition and delineation are required, too. Every character knows exactly, to the smallest detail, what action and movement—even what thoughts he should be thinking as a character—are required of him each single second of the opera, according to Goldovsky. "Each character's muscular co-ordination and the matter of timing, of fitting together like a jigsaw puzzle the movements of all the characters on the stage, require a great amount of rehearsal time. Since our singers are never allowed to watch the conductor—not even to catch his eye by accident—much more rehearsal time is required to co-ordinate the orchestra with movement on the stage and to fix in each singer's mind the correct tempo."

Casting the rôle in an opera presents but one real problem, according to Goldovsky. That is to find a singer who ideally fits the requirements of the

(Continued on Page 48)





## PIANIST'S PAGE

# A Note on Mozart's C Minor Concerto

by GUY MAIER

**M**OZART seldom chooses the Key of C Minor. When he does, the resulting piece is invariably full of storm, conflict, despair, as in the great C Minor Sonata, and both Fantasias in C Minor. In the Concerto in C Minor (K. 491) Mozart is at the summit of his orchestral writing. None of his other concertos employs such a large orchestra; no other achieves a *concertante* virtuosity of piano and orchestra to equal it. Its glorious wood-wind writing makes practically a concerto for that choir. This "symphony with Piano" is probably the most spacious of classical concertos. Beethoven, who was much indebted to it had great admiration for it and often played the concerto.

The first movement introduction—100 measures long—is practically the exposition of a symphony. After it, the piano opening, played with dignity and tenderness, becomes one of the most moving themes for our instrument. Nowhere else has Mozart exceeded the richness of texture, the passionate outcry, the conflict of darkness and light of this first movement. The Finale of five variations is Mozart's finest and freest variation-form composition.

Remember it was Mozart who wrote to his father that "everyone is amazed that I can always keep strict time. What these people cannot grasp is that in *tempo rubato* the left hand should always go on playing strictly while the right hand takes on its own free but gentle liberties."

Artist students should study this concerto. After it, even such difficult concertos as Mozart's D Minor or E-flat Major (K. 482) or Beethoven's in C Major or C Minor seem much less formidable.

### The Mozart Year—1956

Are teachers giving enough thought

to preparation for next year's celebration of the two-hundredth anniversary of Mozart's birth? How about planning your own modest contribution to his birthday with a simple performance of one of his early operettas; or excerpts for one or two pianos from the "Magic Flute" or the "Marriage of Figaro"; a narrative piano performance of his amusing "Les Petits Riens" ("a little bit of nothing") or one of his shorter concertos like the A Major (K. 414) or C Major (K. 415) with a group of string players; or a group of short pieces by his father, Leopold, contrasting with some of Wolfgang's? Let's make it a banner Mozart year!

### Who influenced Beethoven?

A member of a recent class asked: "Which composers influenced Beethoven most?"

Beethoven's early style indicates clearly the influence of both Haydn and Mozart. If, for example, you feel these composers present in his first Sonatas, have you observed that Beethoven's style, right from the Sonata Opus 2, No. 1, is characterized by a nervous abruptness which is a far cry from the healthy humor of Haydn or the ethereal suavity of Mozart? It is not only a relief but a joy to hear the old classic smoothness shattered.

Have you noticed, too, how in these early Sonatas Beethoven is often very roundabout in his transitions and developments? Right from the beginning he so stubbornly pushes the dramatic elements that he seems to be obsessed with drama. Sometimes he will introduce a rough joke here or a sudden rage there, quite unlike the smooth developments of Haydn or Mozart.

Often the drama seems out of proportion to the subject matter as in the C Minor Sonata, Opus 10, No. 1,

which sounds to me peevish rather than dramatic. Some of the slow movements of these early Sonatas show similar weakness, but any resemblance to Mozart or Haydn very quickly becomes lost.

Other composers influenced Beethoven also, Karl Phillip Emanuel Bach, and even (so say the historians) Cherubini, whom Beethoven greatly admired. By the time the glorious Sonata in D Major, Opus 10, No. 3, bursts upon the scene, all trace of any such pull vanishes. What other composer has ever set off a first movement with such springing steps, and who but Beethoven could have written its tragic slow movement?

So, away with these "influence" considerations! Let's just study Beethoven, play him, *live* him and let his boundless vitality restore body and soul.

### A Technic Tip

It seems to me that many teachers never consciously decide how to teach students to achieve quickest, surest results in technical study. For instance, do you ask a student to go home, practice an arpeggio—then to come back and tell you exactly his practice processes?

Always ask a pupil how he has practiced any difficult passage, and make him show you the exact means he has used to try to master it. You will often be surprised—and shocked—by the "methods" he divulges—I require my own piano classes to do this very thing. For example, I give each student the privilege of choosing any major and minor arpeggio. Then return next lesson, explain their practice routine and play these for four octaves rapidly up and down, hands singly and together. Then, for smoothness and speed I set them to practicing the (Continued on Page 64)





## Teacher's Roundtable

**Maurice Dumesnil, Mus. Doc., discourses on Middle C Approach, Vibrations and Resonance, Chopin's Military Polonaise, and other matters.**

### MIDDLE C APPROACH

*Recently I attended a clinic for piano teachers given by a well known educator who stated that the Middle C approach is awkward, unnatural and involves too few tunes for young beginners. This seems to make sense; however, most of my pupils began using the Middle C as a starting point for both hands. Should I change my method, or simply try to incorporate some of these other ideas into my teaching? Thanks for any advice.*

*C. B. F., Louisiana*

This is a matter of opinion and everyone is entitled to his own. However, personally I remain in favor of the Middle C approach and do not consider it in the least awkward or unnatural. In fact, it is most natural since it clearly draws the line between treble and bass, between right and left hand, and the two C's meet exactly one line *below* (the treble staff) and one line *above* (the bass staff).

That it may "involve too few tunes for young beginners" is immaterial, because what I consider important is to make good musicians out of young pupils and not aim at having them play tunes or ditties as soon as possible.

I advise you to use a little retropection and examine the results you obtained from the Middle C approach in former years. If they were satisfactory, why make a change? If you decide to try to incorporate the "new ideas" into your teaching, you should do it with discrimination and continue your usual method with your serious students, reserving the ditty approach—whatever it is—for the others in your class who prefer it.

### VIBRATIONS AND RESONANCE

*I would like to get some information regarding resonance and upper partials. I do not quite understand*

*the meanings of these terms.*

*(Miss) M. J. P., India*

Resonance is the transmission of vibrations from one vibrating body to another. It takes place when the two bodies are capable of vibrations of the same frequency. For instance: if two tuning forks of the same pitch are placed close together and one of them is struck by a hammer, the other will immediately begin to vibrate and emit the same sound.

On the piano this phenomenon has larger possibilities and if you play a low C it sets up resonant vibrations in other strings of the major chord. We use this effect often in Debussy and other composers whose music lends itself to tonal effects.

Upper partials have to do with the acoustical effect of the composite sounds produced by all instruments—fundamental sound plus a number of additional pure sounds—the "over-tones" which are not heard distinctly because their intensity is much less than that of the main sound.

The study of acoustics is a very interesting one, and I am sure that if you go into it more deeply you will find it quite fascinating.

### MILITARY POLONAISE

*In Chopin's Military Polonaise, fifth bar of the middle section in D major: why is this so difficult to play up to speed without the second "g" chord of the triplet (two against three) being played with the second octave in the bass?*

*R. B. W., D. C.*

You shouldn't find that passage difficult, for it seems to glide along very easily if you play the triplet fast, crisp and light, reserving the strong accent for the chord which comes on the first beat of the next measure. Try not even to think of

this two-against-three; just get right into it with complete relaxation. As a help, you can wait a trifle longer after the first beat and compensate by playing the triplet *faster*, thus more easily. This will also sharpen your rhythm and give more character. With a few minutes practice I feel sure you will do it satisfactorily.

### NERVOUS TENSION

*Each spring when I present my students in recital there seems to be such a nervous tension in all of them, no matter how well prepared they may be, that four or five get completely lost on parts of their pieces which they've played perfectly for me for weeks. Can you give me any suggestions how to help them overcome this nervousness? Thank you.*

*Mrs. H. B., New Jersey*

There is little for you to worry about if only four or five of your students get lost in their pieces occasionally. In my opinion, it's a small percentage indeed and besides, it happens in practically every recital. My memory fails to recall any such event when no slips or breakdowns occurred.

For those students and even for your entire class, the best thing to do is to rehearse their numbers repeatedly before people. This can be done at your studio and quite informally some days before the recital. Also: have them play for one another. I don't mean your entire class, but two or three, or small groups. You can ask the mothers to have their little daughters play, too, whenever friends drop in. It all helps, and there is no substitute.

It's a natural thing for anyone—even seasoned virtuosi—to feel uneasy the first time they play a piece in public, and it is customary among them to (Continued on Page 62)



# THE *accordion* BAND,

## a community project



by THERESA COSTELLO

Symphonic Accordion Ensemble, directed by Frank Gaviani, appearing in the Boston Commons, Boston.

THE ACCORDION BAND, no longer a novelty, could well be made the center of community life or activity in your own city or town. To those who have not as yet seriously considered the formation of accordion groups, either for studio or public appearances, the following observations should be interesting and informative:

There is no retarding age limitation; an accordion band may consist of instruments ranging from the 12 bass to the 120 bass, with players from five years of age upwards. Of course, it will include adults, too. There is no limit to the type of music that can be performed by the accordion band; it can cope with popular and serious music equally as well. This capacity has been demonstrated on many occasions during the past several years in various parts of the United States.

As is the case with other types of bands, the accordion band can participate in patriotic parades, open-air concerts, community song-fests, and all kinds of public functions, both indoors and out. Many towns and cities lack the funds necessary for maintaining a community orchestra or band. This is where the smart studio-operator can fill the gap by providing an accordion band—from his own roster of pupils, if necessary—thus rendering a real service to his community as well as himself.

The matter of juvenile delinquency has been brought up so many times that it is virtually unnecessary to point out that the accordion band, as much as any other form of music, can help to reduce the maladjustment among children, particularly teenagers. Playing music keeps the youngsters interested in a "hobby," develops in them a growing sense of self-reliance, and attracts them from the streets to a worth-while activity in which they can join with their neighbors. In this respect, accordion bands, while serving as a deterrent to juvenile delinquency, can do much for community life.

There are many such groups throughout the United States which have done much in their communities to improve the relationships of living together and many a charitable cause has been enriched by their generous co-operation. They have also done much to acquaint the public with the inherent possibilities of the accordion, particularly in band work.

A splendid example of the accordion orchestra is brought to mind by a 300-piece all-accordion band, which appeared several years ago at the New England Music Festival held in Boston. Directed by Frank Gaviani, it was the first accordion band to be asked to participate in concert with other musical groups, which included on that occasion Dr. Edwin Franko Goldman and Arthur Fiedler. The

Gaviani band received the largest ovation. The audience clamored for encores and the next day's newspapers gave front-page coverage to the accordion portion of the Festival. It is such events as this one which are giving the accordion (and the accordion band) a real significance in the music world.

Until recently, the lack of published music suitable for large groups of accordionists has been a stumbling block. Today, however, there are several music publishers who actually specialize in accordion band literature, and a healthy library of accordion band music is now available.

All of us are familiar with the tremendous strides made by the accordion as an instrument since the end of World War II. The number of accordion devotees is now well in the hundreds of thousands, and if the number of accordion bands that are now functioning throughout the United States can be taken as a criterion, one can safely predict that the accordion band (or orchestra), as a musical group, will bid fair to become the most important of band movements in the country.

\* \* \*

The World Accordion Championship was held on September 24, at the Dome, Brighton, England. Competitors sent to this championship represented the winners of individual contests (*Continued on Page 59*)





## Raising Our Standards

by Alexander McCurdy

**A**FTER several trips during which I had the opportunity to observe the work of organists from Canada to the Gulf of Mexico, and from Maine to California, I have concluded that organists and church choirs in our country are getting better all the time.

The music played and sung is constantly improving in quality. So is the way in which it is performed. More and more, it is the rule rather than the exception to hear fine performances of fine music. Churches are giving more thought to this aspect of the church service; and rightly so when one considers that in most churches about 50 per cent of the service is in some way connected with music.

As I travel about the country, I like to find out what the churches, musically speaking, are up to. On a recent Sunday morning, in a large Florida city, I attended parts of three services.

People go to church in Florida. They take a genuine interest in the church there, and the three which I attended were well filled. It was not during the so-called "season," either, which I take as evidence that church-going in Florida is a year-round activity.

The Methodist Church, where I heard the Prelude, the first hymn, some responses and an anthem, had a large congregation. The organist was well prepared. He performed on an adequate three-manual Austin, well-placed and well-maintained. His accompaniments were played with taste and restraint. The choir had been thoroughly rehearsed and did a most creditable job. The congregational singing was a joy to hear.

At the Congregational Church, a few minutes later, I heard a fine choir

and an excellent organist, the latter playing a large four-manual Skinner organ. This instrument was well-placed and well-played. I arrived in time to hear an anthem, several hymns and an improvised offertory, all done in consummate good taste.

I arrived late at the Presbyterian Church and heard part of the sermon, then several responses by the choir, a hymn and the postlude. The choir was well-balanced and its singing in the responses was beautifully done. Even the Postlude was carefully worked out, rather than being, as is sometimes the case, a haphazard musical scramble to accompany the exodus of Sunday worshippers. It delights me to hear an organist take his Postlude seriously and do a good job with it.

Such were the high musical standards I found prevailing in the churches of one Florida community. It is a pleasure to report that such standards are not confined to Florida. In Maine I heard a service in a college chapel, with a student organist and a student choir. The service was a delight. The organ was a beautiful instrument, played to perfection; and the choir, although made up entirely of students, was a first-class one.

The choir's decorum, by the way, was as admirable as its singing. It is my observation that few choirs nowadays would deserve the scathing comments which Mark Twain made about choirs a century ago.

Student organists are well prepared these days and usually give a good account of themselves in performance. At a resort in the Blue Ridge mountains I attended service in a "summer church" open only four months of the year, which relies on a volunteer choir and a student organist. The church has just acquired a new two-

manual Möller organ, adequate to the size of the church, on which the youthful organist performed quite creditably.

At the service which I attended the church happened to be crowded, and the brief offertory was finished before the collection had been taken up. I waited with professional interest to see what would happen. The young organist was equal to the occasion, improvising fluently on themes from the offertory and simultaneously modulating into the proper key for the Presentation. It was as smooth a performance as anyone could wish to hear, and delighted me no little.

In California, where people also go to church, I attended a large Presbyterian service. The organ in this church is the most effective badly-built and badly-specified organ that I have ever heard. It so happens that the instrument is very well placed in the church and therefore sounds better than it has any right to sound.

The large choir, too, theoretically did not deserve to sound as well as it did. During June, July and August the church allows anyone, practically, to sing in the choir on Sunday who shows up for rehearsal on Thursday night. In the summer months the organist-choirmaster is operating something rather like a hotel, with check-outs and new arrivals every week.

Fortunately, the choirmaster knows his business so well that the continual changes of personnel do not spoil his performance. Besides, the permanent nucleus of the choir is always on hand. The service, choral singing and organ-playing at this church are on the highest plane, and are a source of continual inspiration to the congregation.

It is sometimes assumed that the serv- (Continued on Page 41)





## VIOLINIST'S FORUM

# Making the Most of the Kreutzer Double-Stop Studies

by Harold Berkley

**T**HERE ARE many ways in which the modern approach to violin teaching differs from that in vogue thirty or forty years ago. The chief advances have been, of course, in the teaching of bowing technique, but there have been significant changes also in the approach to left-hand technique. One of the most important of these changes has been the teaching of double-stops at earlier stages of the student's advancement: nowadays the progressive teacher gives simple exercises in thirds and sixths to students who are still working in the first position.

Such has not always been the case. Formerly, it was the lucky pupil who had any real training in double-stops before he encountered them, looming up before him like the Great Wall of China, in the Kreutzer Studies. After toilsome effort he discovered that they, like the Great Wall itself, were not insurmountable—but at what a cost of toil, and sometimes tears!

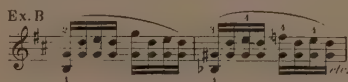
Even today, in spite of the fact that several excellent books of easy double-stop studies are available, there are hundreds of students who come to those of Kreutzer ill-prepared; and as many more who, though well-grounded in double-stopping, find in Kreutzer problems for which their previous training has not prepared them. It is for these students that the following notes on the Kreutzer Double-stop Studies have been compiled.

The best of these studies, to start with, is *No. 34* in the edition I am working with (that published by the Theodore Presser Co.). It is also *No. 34* in most other editions. To play it with accurate intonation, the student must have his left elbow well under the violin and his left hand far enough around so that the knuckles are almost parallel with the neck. For the first sixteen measures, and other sim-

ilar passages in the study, the thumb should lie well back beneath the neck, which should not be gripped by the first-finger knuckle. In fact, the knuckle should not touch the neck at all for the first seven measures. This rather extreme shaping of the hand can be relaxed somewhat in the 8th measure, but it must be resumed in the 9th. In this measure, the student should be able to play the chord in *Ex. A* cleanly; without, that is, any of the three fingers touching a neighboring string.



With one exception, there is no passage in this study the technique of which is difficult to understand. The exception is the transition from measure 6 to measure 7—see *Ex. B*.



The difficulty disappears when the necessary technique is explained, but I have found very few pupils to whom it ever has been explained. This is what must be done: The second finger, which in measure 6 has been stopping the D and A strings, remains in place through measure 7; the first finger, which has been stopping B natural on the G string throughout 6, moves back to B-flat on the last note of 6 and stays there; and the third finger moves over to stop G-sharp on the D string. The first, second and third fingers remain down all through 7, only the fourth finger moving. If this combination of motions is gone over three or four times quite slowly, learning it will be no problem.

The next etude to be studied should be *No. 37* in D major (*No. 38* in almost all other editions). In this study, when an eighth note is writ-

ten against a triplet (as on the third and fourth beats of measure 1), it is sounded with the first note only of the triplet; but when a quarter note is so written, it is sounded with all three notes. The study needs to be played very slowly at first—as though written in moderate tempo quarter notes—as there are many fourths in it. Fourth sounds beautiful if they are absolutely in tune, but if they are the least bit off pitch, the effect is deplorable. They are not easy to play accurately, the lower note tending to be too flat or the upper note too sharp. The appearance of a fourth should be a warning of danger ahead.

*No. 33*, in E minor (usually *No. 36* in other editions), can well be the next study to be worked on, as it must be bowed staccato, and not legato as the two previous studies have been. There is an important technical point here. While it is recognized that an instantaneously strong finger-grip is a necessity in most technical playing, it is also realized that in a legato passage played at a moderate tempo, the finger can squeeze the string rather than hit it; while in staccato or marcato playing the grip must be at its strongest as the bow makes the stroke. This is especially important in double-stop playing.

The printed bowing is better ignored until the notes are fairly well learned—when, however, it should certainly be practiced, for it is one of the most valuable bowings a student can work on.

The next study in order should be *No. 32*, in F minor (*No. 37* in other editions). Valuable though it is as a study in intonation, it is even more valuable as a bowing study. Practiced as in *Ex. C*, it is a splendid exercise for co-ordination of bowing technique.

(Continued on Page 57)



# TRENDS in piano playing



Benno Moiseiwitsch

From an interview  
with **Benno Moiseiwitsch**,  
noted Russian piano virtuoso  
Secured for ETUDE  
by Myles Fellowes

IN DISCUSSING pianistic values, it is common practice to deal with "technique" and "musicianship," opposing one to the other as if they were mutually exclusive. The fact is, they are not. Musicianship on the piano demands adequate technique—one cannot make known his conception of a great work without the technical facilities which will take it out of the mind, out of the keys, and into the air where it can be heard. Furthermore, there is nothing intrinsically unmusical about possessing good finger technique. The unmusical (and quite unforgivable) thing is to lose the balance between proper and exaggerated technique.

Where does one draw the line? At what point can one justifiably say, "This is good technique—but that is a gymnastic monstrosity?" To my mind, the answer lies not with the metronome but with the attitude of mind. The technique which enables one to release his musical ideas is necessary and good. The technique which is developed for its own sake, regardless of the statement of musical ideas, and solely in order to permit its possessor to play louder, faster and more glitteringly than anyone else, is bad. And it is bad not because it is loud and fast but because it is unconcerned with music. It is the exaggerated, effectful, show-off technique which is unmusical and hence deserving of condemnation.

Such condemnation should be tempered, however, with the knowledge that technique and musicianship alone do not tell the whole story of piano-playing. The spirit of the time itself, the *Zeitgeist*, has its influence, establishing a kind of trend as to what is heard and what may be called fashionable to hear.

Each age, perhaps, has its own trend. Today, the tendency among young pianists is to play very loud and very fast. I hope this is but a passing phase, as it well may be, since these things come and go. There have always been trends. Liszt began the phase of bravura technique and disciples of his, like Thalberg and Tausig, gave it added momentum. Anton Rubinstein was, perhaps, of the same type but of different calibre. He had a natural technique which was tremendous, together with an equally tremendous musical insight which saved him from being a mere technician. It is interesting to see that while Liszt's personal inclina-

tions were chiefly of the bravura kind, those of his age were not. Liszt was a pupil of Czerny. Another of Czerny's pupils was my own great master, Leschetizky, whose tendencies were in the direction of musical insight rather than of bravura technique; he had and advocated technique of the balanced sort.

Another definite tendency was established by Schnabel. His was the era of remote inwardness—of almost forgotten Schubert sonatas, of searching Beethoven playing. All in all, Schnabel started a pretty good school, exemplified today by his pupil, Clifford Curzon. Later still, we come to the trend of Horowitz who may be said to out-Liszt Liszt, and to set the model for young pianists of today whose chief ambition seems to be to play as fast and as brilliantly as he does, ignoring his fine artistry and musicianship.

In attaining this ambition, they are in danger of missing everything else of importance in music-making, which is why I say that I hope this phase is but a passing one.

It is difficult to prophesy whether it will be or will not. If the world quiets down, if the spirit of the times manages to settle on gentler matters than war and atomic explosions, materialism and general restlessness, such gentler preoccupations will undoubtedly be reflected in art. If our younger artists determine to set themselves more musical goals, that, too, will find reflection in music and music making. One of the healthier signs of musical development occurs here in America, in the form of assistance (grants, scholarships, etc.) to young composers. Returning to America after only a year's absence, one is amazed by the number of new composers to have emerged, as well as by the number of new works from familiar ones. This, of course, is an excellent thing; not all of these new works are necessarily good, but at least they are given a chance to be heard and thus to sift themselves out.

It is difficult to generalize as to how more truly musical insight is to be attained. Each talent must be treated individually, according to the mental and physical possibilities of its possessor. We can speak out with good intentions, stressing the fact that, while good technique is naturally necessary, the acquisition of  
(Continued on Page 39)



Grade 4

# Sonata VIII, in F Major

Edited by M. Esposito

DOMENICO SCARLATTI

(1683-1757)

Allegretto pastorale (♩ = 69)

PIANO

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff joined by a brace. The key signature is one flat (F major). The time signature is 12/8. The tempo is marked 'Allegretto pastorale' with a quarter note equal to 69 beats per minute. The piece begins with a piano (*p*) and *dolce* marking. It features numerous trills, slurs, and detailed fingering. Dynamics include *p dolce*, *cresc.*, *f*, *fdim.*, *p*, and *un poco rit.*. The score ends with a repeat sign.

From "Early Italian Piano Music" Edited by M. Esposito

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ETUDE-NOVEMBER 1955

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This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *tr* (trills). There are also markings for *p con grazia* and *rall.* (rallentando). The notation is complex, with many notes beamed together and various fingerings indicated by numbers 1 through 5. The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side.



# Serenade

(Excerpt from "Le Mancenillier")

Gottschalk has claimed more and more attention from serious musicians as time goes on and his true place in the scheme of 19th century American music is assessed more adequately. He was, during his lifetime, a celebrated concert pianist. As a composer, he drew heavily on native American sources and was particularly drawn to Creole folk music. Grade 3½.

LOUIS MOREAU GOTTSCHALK (1829-1869)

arr. by Denes Agay

Moderately bright (♩ = 84) *cantabile*

*mf* very rhythmic throughout

5 2

1 3

3 3 3 4 4

7

*f* *p* *f* *p* *f*

*p* *f* *p* *mf cresc.*

5 4 3 2 3 1 6

*f*

3

First system of musical notation. Treble clef, key of D major. The right hand features a triplet of eighth notes (F#4, A4, B4) followed by a dotted quarter note (C5), then a triplet of eighth notes (D5, E5, F#5), and finally a quarter note (G5). The left hand plays a steady eighth-note accompaniment: F#3, A3, B3, C4, D4, E4, F#4, A4, B4, C5, D5, E5, F#5, A5, B5, C6.

Second system of musical notation. Treble clef, key of D major. The right hand begins with a half note (F#4) marked *espressivo*, followed by a quarter note (A4), then a half note (B4), and a quarter note (C5). This is followed by a triplet of eighth notes (D5, E5, F#5), then a quarter note (G5), and finally a half note (F#5). The left hand continues the eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

Third system of musical notation. Treble clef, key of D major. The right hand starts with a half note (F#4), followed by a quarter note (A4), then a half note (B4), and a quarter note (C5). This is followed by a triplet of eighth notes (D5, E5, F#5), then a quarter note (G5), and finally a half note (F#5). The left hand continues the eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Fourth system of musical notation. Treble clef, key of D major. The right hand begins with a half note (F#4), followed by a quarter note (A4), then a half note (B4), and a quarter note (C5). This is followed by a triplet of eighth notes (D5, E5, F#5), then a quarter note (G5), and finally a half note (F#5). The left hand continues the eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Fifth system of musical notation. Treble clef, key of D major. The right hand starts with a half note (F#4), followed by a quarter note (A4), then a half note (B4), and a quarter note (C5). This is followed by a triplet of eighth notes (D5, E5, F#5), then a quarter note (G5), and finally a half note (F#5). The left hand continues the eighth-note accompaniment. Dynamics include *p dim.* (piano, diminishing) and *pp* (pianissimo).



# Waltz

Hewitt, once court conductor to George III of England, became a key figure in the musical life of New York and Boston. His eldest son, John Hill Hewitt, was also active as a composer and produced many popular ballads during the first part of the 19th century. Grade 3.

JAMES HEWITT (1770-1827)

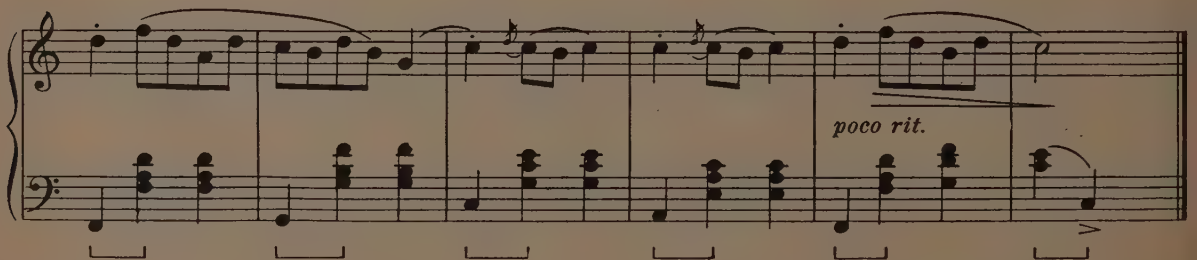
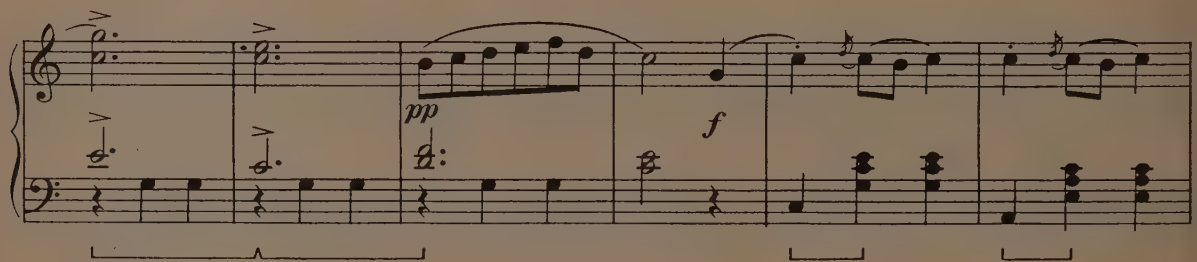
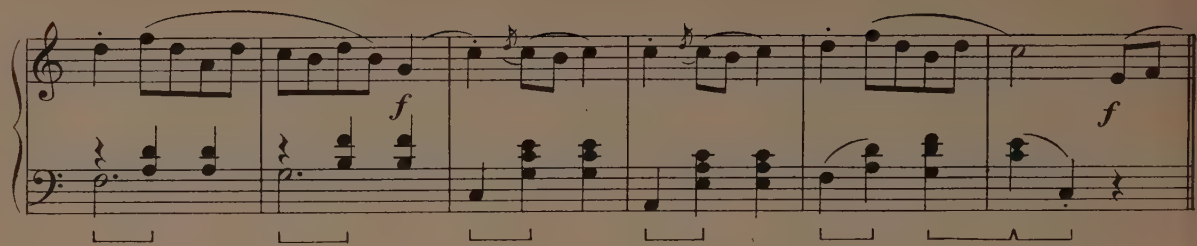
arr. by Denes Agay

Comfortably and gracefully (♩ = 108)

The musical score is written for piano and bass in 3/4 time. It consists of five systems of staves. The first system begins with a mezzo-forte (mf) dynamic. The second system includes first and second endings. The third system features a crescendo (cresc.) marking. The fourth system starts with a mezzo-forte (mf) dynamic. The fifth system includes a piano (p) dynamic marking. The score is written for piano and bass, with various musical notations including notes, rests, and dynamic markings.

From "Pianorama of American Classics," compiled, arranged and edited by Denes Agay  
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ETUDE-NOVEMBER 1955





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Tablets ↓↓↓↓ ↓↓↓

Ped. 4

# Visions of Sleep

ADAM GEIBEL

arr. by Mark Laub

## Dreamily

First system of musical notation for 'Visions of Sleep'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'mf' (mezzo-forte) and includes a 'rit.' (ritardando) marking. A 'L' (left hand) marking is present in the treble staff.

Second system of musical notation for 'Visions of Sleep'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'mf' (mezzo-forte) and includes a 'U' (unison) marking. A 'L' (left hand) marking is present in the treble staff.

Third system of musical notation for 'Visions of Sleep'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'mf' (mezzo-forte) and includes a 'U' (unison) marking. A 'L' (left hand) marking is present in the treble staff.

Fourth system of musical notation for 'Visions of Sleep'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The music is marked 'mf' (mezzo-forte) and includes a 'U' (unison) marking. A 'L' (left hand) marking is present in the treble staff. The system concludes with a 'tr.' (trill) and a 'gliss.' (glissando) marking.

From "Highlights of Familiar Music" for the Hammond Spinnet Organ, arranged by Mark Laub

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First system of musical notation. The top staff (treble clef) contains a series of chords and single notes, with a circled 'U' at the beginning. The middle staff (treble clef) has a series of rests followed by a half note with an accent (^). The bottom staff (bass clef) has a series of rests followed by a half note with an accent (^). The word *sfz* with a less-than sign (<) appears below the middle staff three times.

Second system of musical notation. The top staff (treble clef) contains a series of chords and single notes. The middle staff (treble clef) has a series of rests followed by a half note with an accent (^). The bottom staff (bass clef) has a series of rests followed by a half note with an accent (^). The word *sfz* with a less-than sign (<) appears below the middle staff three times.

Third system of musical notation. The top staff (treble clef) contains a series of chords and single notes, with a flat (b) appearing before the second measure. The middle staff (treble clef) has a series of rests followed by a half note with an accent (^). The bottom staff (bass clef) has a series of rests followed by a half note with an accent (^). The word *sfz* with a less-than sign (<) appears below the middle staff twice.

Fourth system of musical notation. The top staff (treble clef) contains a series of chords and single notes, with a circled 'U' at the beginning. The middle staff (treble clef) has a series of rests followed by a half note with an accent (^). The bottom staff (bass clef) has a series of rests followed by a half note with an accent (^). The word *rit.* appears above the middle staff. A circled 'L' is in the bottom left corner.



# The Carousel Ride

RALPH MILLIGAN

Tempo di Valse

PIANO

*mf*

The first system of the piano score. The right hand features a melody with eighth-note runs and dotted rhythms, while the left hand provides a harmonic accompaniment with chords and eighth-note patterns. The music is in 3/4 time and B-flat major.

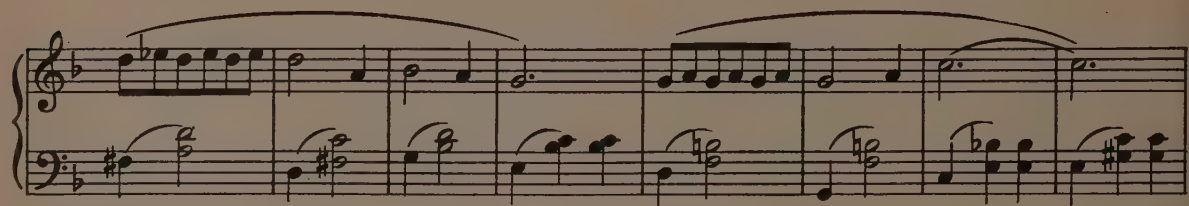
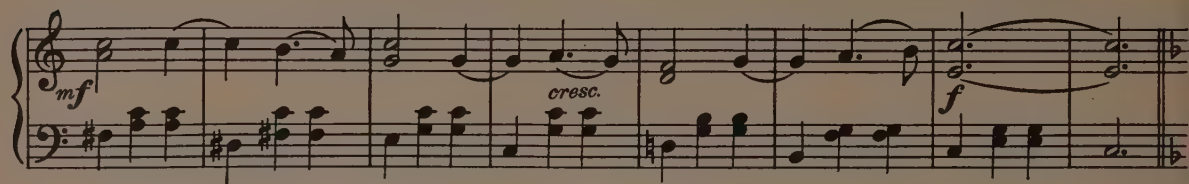
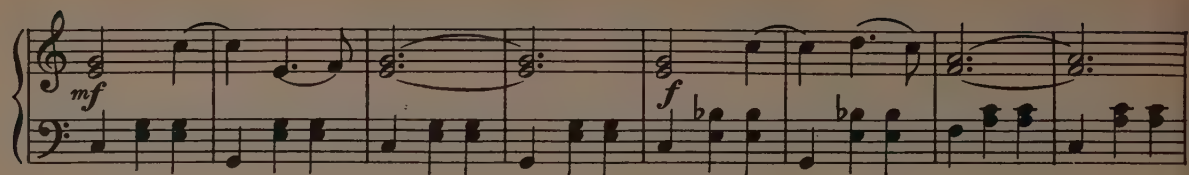
The second system of the piano score, continuing the melody and accompaniment from the first system.

The third system of the piano score, featuring a mezzo-forte (*mp*) dynamic marking.

The fourth system of the piano score, continuing the musical development.

The fifth system of the piano score, featuring a forte (*f*) dynamic marking in the right hand and a mezzo-forte (*mp*) marking in the left hand.

The sixth system of the piano score, featuring a mezzo-forte (*mf*) dynamic marking in the right hand and a piano (*p*) marking in the left hand.





## Chinese Lullaby

(♩ = 76)

5

Piano

*p tranquillo*

2 5

*mp*

3

*mp dim.*

*p*

First system of musical notation. Treble clef has whole rests. Bass clef has a half note G<sub>2</sub> (marked *mp*), followed by a half note F<sub>2</sub>, and a half note E<sub>2</sub> (marked *pp*). Brackets are placed under the first and last measures of the bass line.

Second system of musical notation. Treble clef has a half note G<sub>4</sub> (marked *pp*), followed by a half note F<sub>4</sub>, a half note E<sub>4</sub>, and a half note D<sub>4</sub>. Bass clef has a half note G<sub>2</sub>, followed by a half note F<sub>2</sub>, a half note E<sub>2</sub>, and a half note D<sub>2</sub>. Brackets are placed under the first and last measures of the bass line. Fingering numbers 1, 3, 4, 3, 1 are written below the bass line.

Third system of musical notation. Treble clef has whole rests. Bass clef has a half note G<sub>2</sub> (marked *p*), followed by a half note F<sub>2</sub>, and a half note E<sub>2</sub> (marked *pp*). Brackets are placed under the first and last measures of the bass line.

Fourth system of musical notation. Treble clef has a half note G<sub>4</sub> (marked *pp*), followed by a half note F<sub>4</sub>, a half note E<sub>4</sub>, and a half note D<sub>4</sub>. Bass clef has a half note G<sub>2</sub>, followed by a half note F<sub>2</sub>, a half note E<sub>2</sub>, and a half note D<sub>2</sub>. Brackets are placed under the first and last measures of the bass line. The instruction *poco cresc.* is written above the bass line.

Fifth system of musical notation. Treble clef has a half note G<sub>4</sub> (marked *R. H.*), followed by a half note F<sub>4</sub>, a half note E<sub>4</sub>, and a half note D<sub>4</sub>. Bass clef has a half note G<sub>2</sub> (marked *mp dim. e poco rit.*), followed by a half note F<sub>2</sub>, a half note E<sub>2</sub>, and a half note D<sub>2</sub>. Brackets are placed under the first and last measures of the bass line. The instruction *L. H.* is written below the bass line. The instruction *R. H.* is written above the bass line. The instruction *pp* is written above the bass line. The instruction *L. H.* is written below the bass line.



## TRENDS IN PIANO PLAYING

(Continued from Page 26)

abnormal speed, solely for the sake of bravura, is futile. But the ultimate result depends in equal measure on the soil into which such counsels fall. It is not an easy thing to derive pleasure from Shakespeare and Shaw if one is bred on who-dun-it murder mysteries. And it is not easy to stimulate a taste for Mozart and Schubert in young people whose sole dream is to play Liszt faster than anyone else can play him.

Much, of course, depends on the young artist's own receptivity to music, together with the way he has been musically brought up. But training alone can't solve the problem. We take for granted that the average teacher will inculcate sound musical habits. But what happens is that the young artist is entranced by great technical display, by very reason of his youth and inexperience. He hears these technical gymnastics and immediately becomes fired to equal them. It is a rare young talent that is not caught by the glare of this glamour-technique; that sets its sights upon an inward and musical interpretation of a Brahms Intermezzo rather than upon the sure-fire dazzlement of display. It is difficult to combat such tendencies in a general way.

In an individual way, a teacher can

assign compositions containing both technique and deeply musical values—some works of Chopin, let us say—and then watch carefully for the natural tendencies of the student to assert themselves, putting on the brakes when necessary. The tricky part of the whole situation is that a fine technique is not unmusical—that the danger lies in exaggeration, in neglecting the real meaning of music.

Another helpful step is to encourage students to give more time and more devotion—real devotion, not just an occasional half-hour or so—to taking music to their hearts. This can be done by encouragement; by good teaching, and supervision between actual lessons; by hearing good concerts by reliable artists; and by listening to good recordings, not at all in order to imitate them, but to listen for values one has not heard before.

Not long ago, I met a young pianist who was about to give a recital and who quite warmed the cockles of my heart by telling me that his program included Schumann's *Kreisleriana*. I went off on tour myself just at that time, and I do not know what happened to the young man and his recital, but I remember him and admire him for choosing to play the *Kreisleriana*. It is, alas, one of the least-known, least-played works of Schumann, and, to my

mind, among his most beautiful. Too often, it is dismissed as, "Oh, yes, that thing about the mad conductor." True, the work bears the name of Kapellmeister Johannes Kreisler, as it was made famous by the romantic poet, E. T. A. Hoffmann; but I do not find that too important. In playing the work myself, I am not greatly concerned with the historic peculiarities of Hoffmann or Kreisler. I am concerned with Schumann, whom I know and love for his melody, his passion, his sincerity, his suffering. Thus, I play what I find in the music, regardless of its "program," and I hope others do the same. At best, I don't believe too much in "program music." I believe, rather, in searching each score, not for what is said to be there, but for what one finds in it oneself.

On the subject of "program music," I am reminded of an experience I had with Rachmaninoff, whose friendship I was privileged to enjoy for many years. Before I ever dreamed of knowing him, I found his seldom-played *Prelude in B-minor*, and fell in love with it. As I studied the work, I gradually visualized a definite picture, or story, about it, and this stayed in my mind. Some twenty years later, when, to my delighted surprise, Rachmaninoff admitted me to his friendship, the picture was still

(Continued on Page 44)

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## CHARACTERISTICS OF THE EFFICIENT REHEARSAL

(Continued from Page 15)

that we have a school orchestra to work with. It meets every school day for one period of 50 minutes. These 50 minutes are the ones in which we must prepare the group for festival, for Christmas, for assemblies, for P.T.A. meetings, for the spring concert, for graduation, and for the many other appearances of the school year. These minutes are ours to use as we see fit. We can spend some of them in taking roll, setting up chairs and stands, passing out music, tuning and warming up. At the end of the period we can reverse the process, at least as far as cleaning up is concerned. These are all jobs which must be done, they are essential tasks and they must be organized for rapid, routine accomplishment. But they are not teaching, or conducting or making music. They are only "get-ready" jobs. They are not what we, as teachers or directors, are being paid to do.

One of the first steps is to organize the rehearsal room so that the basses and drums, for instance, are stored as close as possible to the spot in which they are customarily used. Other players should be able to get their instruments on the way in and store them on the way out. Chairs and stands should be set up so that each player can see the director without difficulty. The floor usually can be marked to indicate where sections start. Stands should be raised to a height which permits each player to see not only his music but also the director. The library, at least the folders containing current music, should be easily accessible to the librarians, who can be trained to collect the music in such a way as to insure its rapid dispersal.

While the group is entering, getting instruments assembled and getting seated, the conductor should stay off the podium. When, in his judgment, the players are about ready, he may step onto the podium—a signal for immediate attention. At his direction, tuning should start, with everyone carefully trained to "listen first and tune after" the "A" or "Bb" is firmly established. Brass and woodwind players should have tuning slides or barrels at the place where they sounded best in tune at previous rehearsals. It is not necessary to scratch the slide or notch the tuning barrel. Most youngsters who play well enough to be in orchestra or band can be taught to move slide or barrel to the place where it was in tune yesterday.

The strings, of course, are a different problem. They must be given time to tune and given help when they need it. Very often the instructor may find it necessary to turn pegs himself, to ad-

just a bridge or to make an appointment with a young fiddler to perform some slightly bigger job of adjustment. Much time can be saved, in this connection, if the instruments are inspected during class time at regular intervals.

Warm-up routines vary with instructors and with groups just as they should vary according to the needs of a particular group. Some orchestras or bands may be particularly in need of tone development and the instructor may give help along these lines with a five or six minute warm-up of long tones or chorale studies. A group may need to develop a particular type of bowing, or there may be a rhythm problem which can be learned in the warm-up period. Occasionally, simple cadence chords have great value for learning to tune as we play. And the scale should not be overlooked, for it has as many possibilities for group development as the instructor has imagination.

After the warm-up, the rehearsal may proceed in one of several ways. Often there is a public appearance in the offing, and the imminence of it will govern the amount of time given to developmental work. If the appearance is near, most of the time will be spent preparing and polishing the numbers to be played. This may not leave as much time as the director would like to spend on music calculated to challenge and develop the younger players. But this development work will not be overlooked by the director who has in mind the fact that graduations are inevitable and will rob him of his experienced players. Like the football coach, he should concern himself with the problem of bringing along the replacements by giving them frequent chances to get into the game.

Once the warm-up is over, the group is ready for work on new material or more intensive study of music they have already begun. With new material it is desirable that the students be given a complete overview of the piece before settling down to details. With music which has already been presented, the wise conductor should be thoroughly prepared not only to point out difficulties but to make suggestions for overcoming them. He will be concerned with the total sound as well as individual or section sounds. He will know which portions of the piece he can slight and which will require concentration.

Any rehearsal will go more efficiently and more rapidly if all music is clearly and frequently marked with rehearsal numbers or letters, with bowings and fingerings, with breathing and phrase marks, and with anything else which may be unusual or important. Although

most school instrumental music materials are much more carefully edited nowadays than in the past, there remains much to be done by the individual director.

It is now apparent that an efficient, economical rehearsal is a planned rehearsal. It is planned as one complete meeting in a sequence of similar meetings. Much more is involved for the director than merely meeting his group and correcting mistakes as they occur. He must know individual players and provide for their needs, and he must pace himself and the group so that there is always group interest in individual or section problems.

The teacher, or director, of the school music group is also a conductor. Too often he wastes valuable rehearsal time by talking through, or explaining a difficult section when a more able conductor could have done the same thing simply by conducting. There are many school situations in which the teacher does a good job in spite of his lack of an adequate conducting technique. This is not to de-emphasize the importance of being, first of all, a good teacher, but to suggest that improved conducting technique can be a short-cut to the same or possibly better results.

Conducting is many things. It is leadership, musicianship, communication and choreography. It is art and act, and it is also a means of control. The conductor who is confident of himself, and who shows that confidence with every gesture, is likely to have very little to worry about in terms of discipline problems.

One of the aspects of the rehearsal problem which should be mentioned is the all important selection of materials. If the players are to have at least one genuinely musical experience at every rehearsal, it must be planned for. It is not enough to trust in the inspiration of the moment. Usually it is better to conclude each meeting with the playing of something the students do well and which they like. They may need to have their self-confidence restored after an arduous session on something new and difficult.

Another characteristic of the efficient rehearsal is the speed with which the conductor moves from one thing to the next. He should be able to estimate accurately the amount of time to spend on any particular problem and be prepared to move on to the next one when he senses that a change is desirable.

Perhaps it is best to close with the acknowledgment that the subject and its ramifications offer opportunity for years of study. And even then, no one will be able to tell for sure what makes a great teacher or director, or what distinguishes an efficient rehearsal from one not quite so good.

THE END



## RAISING OUR STANDARDS

(Continued from Page 24)

ices heard in places like Emanuel Church in Boston, St. Bartholomew's in New York, the Fourth Presbyterian Church in Chicago, or Grace Cathedral in San Francisco are the ultimate in musical polish and refinement. One finds, however, as he travels that there are many other churches in which fine organ-playing and choral singing are heard, quite worthy of the beautiful sanctuaries in which they take place.

During a recent journey I heard two excellent organ recitals. One was by Alexander Schreiner, playing the famous organ at the Mormon Tabernacle in Salt Lake City. One of the busiest of present-day organists, Mr. Schreiner plays an immense number of recitals, and the recitals are amazingly good. His recitals in Europe this year enhanced the reputation of American organists abroad.

The second recital was the Memorial Chapel of Stanford University. I always go there when I have an opportunity; it brings back memories of the days when, as a child, I was inspired by the playing of Warren D. Allen at that very instrument. This year I heard the present young organist, Herbert B. Nanney, play a recital which thrilled us all. He has technique and imagination, and knows how to construct a program in such a way as to interest all listeners. It must be a source of gratification to be part of the audience which attends the daily recitals in Salt Lake City and those at Stanford.

It is gratifying, also, to belong to the earnest, conscientious body of men who constitute the organists of America. It is amazing and heartening to consider the progress made during the past two or three decades. Standards of playing and choral performance are becoming higher every year. The organist today is a full-fledged, self-respecting professional. And this is true not only in the largest cities; our fine music schools and their hard-working teachers are providing a supply of trained young organists for the entire country. The work of the American Guild of Organists in maintaining high standards for the profession is beginning to show results.

THE END

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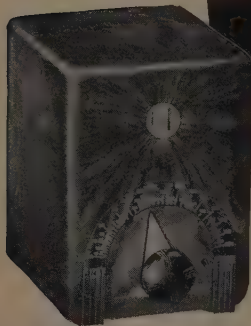
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**MORE THAN TEACHING**

(Continued from Page 13)

in exaggerated lines. In the laugh that follows, her eyes twinkle knowingly. She has broken the singer's nervous tension. "Your eyes are lovely," she smiles, "but let your audience see them."

Again the pupil may be handicapped by a lack of personal grace as was recently well illustrated. The girl was gifted with a lovely voice but was as heavy on her feet as a bag of cement. After Madame Lehmann had exhausted various personal devices with little success, she suddenly stopped the music and stepped to the girl's side.

"I don't want you to do what I did," she confides. "When I first started to sing, this is the way I stood. This is the way I walked." (All the technique of the finished actress goes into the Lehmann demonstration.) "I was so very terrible—do you know what one critic wrote about my rôle of *Freia* in 'Das Rheingold'? 'I sang and played with touching awkwardness!'"

Needless to say, after audience laughter subsided, the girl went through the difficult stage routine with marked improvement.

Unfortunately many of today's young vocalists are handicapped by lack of good teachers. "Now don't ask me what makes a *good* teacher," she sighs deeply. "I only wish I knew. I am beginning to think that after all it is just a question of good luck in finding the right one. Of course, every good teacher must possess certain basic skills of technique."

From watching the master classes in action, you conclude that an effective coach must be something of a psychologist, philosopher, and pedagog all rolled into one. She must know when and how to encourage, must inculcate high personal and artistic ideals; at the same time she must be practical in her outlook—"to smile rather than to sigh."

"Young musicians today have much in their favor. No longer must they go abroad to finish their education. Right here in the United States are some of the best teachers in the world. Numerous scholarships help ambitious students. The chief fault I find is that Americans are too eager to reach the top. They forget that when they choose music they select a jealous mistress who demands lifetime devotion."

The other difficulty experienced by young Americans stems from circumstances wholly outside their control—lack of practical training facilities. In many large European centers opera is subsidized by the state. Training schools are established to funnel talented voices



directly into active production. Madame Lehmann feels that if there were more of these opportunities available, potential young artists would find the road less difficult to travel.

If you are an ambitious young singer—with professional music your goal—and have found the right coach, you still must consider another angle. What are your individual qualifications? Just as there are many teachers but few outstanding coaches, there are many students few of whom are thoroughly qualified for a concert career.

Are you determined to succeed? To overcome roadblocks no matter how many? "If the student has the burning urge for a career, I never discourage her," comments this famous coach. "You can't reach for the stars at once. The human voice is slow in the making and demands years of painstaking effort and study. There are no shortcuts. Auditions may be excellent in focusing attention on your voice, but they can also be harmful. Too much sudden adulation misleads you into thinking the way is easy."

Can you take criticism? "You will have plenty of it. Remember that your coach isn't a shoulder for you to weep on! On the whole, most students have learned to accept criticism in the spirit in which it is offered. I have always found my pupils most co-operative."

Do you have imagination? Can you color each song with your own feeling? "No singer can be convincing who does not feel deeply. The more a singer gives of her own self, the more creative she becomes—she stamps her art with her own personality. Always art must be a living thing that comes from the heart."

Years of experience have not changed Lotte Lehmann's attitude toward two career-determining factors. First of all, she feels no student should start serious study before she is 16. By that time she has laid a certain foundation on which to work.

"By all means use the early training years to perfect yourself physically," she advises. "No singer can undergo the strain, nerve tension, incessant demands later made upon her if she is saddled with a weak body. Learn to swim, to ride. Dancing is of the utmost importance in teaching grace, liteness.

"Languages are best learned in the early years. German, Italian, French, Spanish—the singer's training is incomplete without a speaking knowledge of them. A great many music schools now provide just such a curriculum.

"Above all, utilize the early years to build correct posture. Walk correctly, sit down gracefully. I don't know why it is—whether it is today's casual way of living, the informal shoes and dress that modern youth so delight in—whatever the cause, young singers have become careless in this respect. A shuffling

walk, sloppy posture have no place on the concert stage. A trim, erect figure is one of the singer's greatest assets, for the eyes of the audience are caught by beauty just as their ears listen for beauty in tone."

Although teaching is a major part of her life, Lotte Lehmann's interests are many. In her hilltop home high above Santa Barbara, she has her studio where, in addition to her beloved music, she devotes time to painting (she has exhibited both in New York and in San Francisco), ceramics and writing.

In between her work, the sports she

loves—riding and swimming—she is never too busy to help an ambitious young singer, assist in some civic enterprise. With an enthusiasm that is contagious and a smile that is heart-warming, Lotte Lehmann today is playing one of her greatest rôles. Through it all, like the mellow overtones of a cello, runs the Lehmann philosophy: "The greater the artist, the greater will be her desire to be a part of the whole, rather than to be an outstanding character. . . . God put music in my heart, and a voice in my throat. I serve Him when I serve music." THE END

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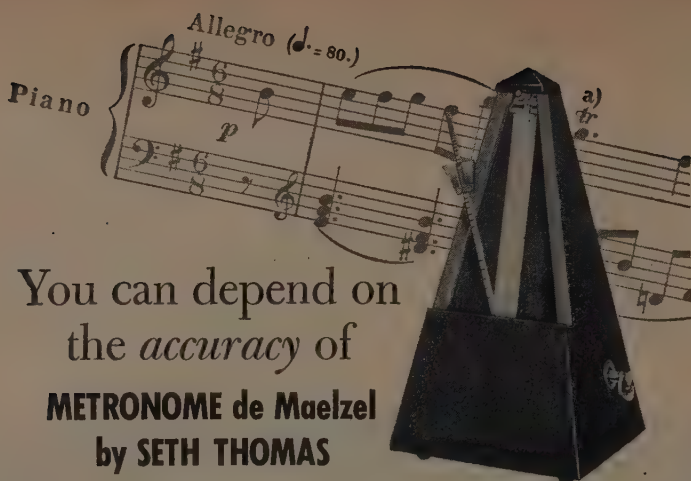
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## TRENDS IN PIANO PLAYING

(Continued from Page 39)

in my mind, and I was dying to know whether my conception of the Prelude came anywhere near his own; but I didn't like to ask him, not wishing to take advantage of his confidence. More years passed when, one day at lunch, Rachmaninoff showed me an inquiry from an admirer; the question was, whether his familiar *Prelude in C-sharp minor* was really meant to depict a man buried alive (a rather ghastly interpretation then much in vogue). "What are you going to reply?" I asked. Rachmaninoff shrugged: "If it makes her happy to think that, let her." He seemed amused by the inquiry, and that gave me the courage to put my own question of so many years' standing. "Tell me," I said; "did you have any definite 'program' for the *B-minor Prelude*?" He hesitated; then said, "Yes." This gave me a fine leaping of the heart; so far, I was right about a "program." Then he asked why I wanted to know, and I told him that I had a picture-story in mind for this work. He wanted to know what my picture was; I begged to know what his picture was, and for a while we talked back and forth, to see who should speak first.

I said that my picture involved a long story. Rachmaninoff said that his involved but a single word—which did away with my fine leaping of the heart as it indicated I was wrong.

"My impression is the return of . . ." I began.

"Stop!" cried Rachmaninoff.

"Why?"

"Because—that is my 'program'; return."

I still have no idea whether he had in mind someone's return from a wedding, a night out, a success, or a failure. *Return* is enough. And the experience confirmed me in my view that a "program" in music is less important than the style and the *self* of the composer, which each interpreter must find and set forth for himself.

Whether the composer is Bach, or Beethoven, or Rachmaninoff, his interpretation depends on learning all one can about him, his life, his times; studying all his indications most faithfully; and transmitting the result according to one's honest best efforts. To accomplish this, is the best use one can make of technique.

The fingers must be flexible, of course, but never should mere flexibility become an end in its own right. The end is music—which is endless. And the best way to approach it, perhaps, is to develop a careful sense of proportion, by virtue of which nothing is warped or exaggerated, whether it be technique or sentiment. THE END



## BACKGROUND MUSIC

(Continued from Page 18)

ing him less than a week to compose his score for the one and a half hour show.

When not composing the background music himself, Cines tries to use contemporary music for the scores. "I never use—or rarely, anyway—academic music or anything composed before Ravel and Debussy, before 1900," says Cines. "I like to stress the contemporary American composers so more people will hear their music, ask about it and buy it. And they do, too, according to mail and inquiries we receive."

Like CBS' Gene Cines, Phebe Haas and her three associates at NBC find listeners calling to inquire about the modern music used on TV. "More and more," says the young Mrs. Haas, "we're using jazz and contemporary music." Also like Cines, she finds "symphonic music tends to sound too important, makes the background music too prominent," covering up rather than supplementing the dialog. "Jazz, written for small outfits, underplays and is often more useful for our needs."

On the other hand, what the NBC staff did for the production of "The Hunchback of Notre Dame" is an example of the use of symphonic rather than smaller scale music. "Music of the period of the play, the twelfth century," says Mrs. Haas, "would have been much too thin for the heavy drama. We needed something with archaic flavor but with lots of brass, and loud. That nice barbaric chorale in Honegger's Fifth Symphony came to mind and it occurred to me that it might be suitable. And, sure enough, the piece was just what we wanted."

Jazz—"the moody kind"—has been used, Mrs. Haas says, "for what people refer to as 'pretty soapy things.' It is often the only thing that saves the show for those listeners." All audiences, however, demand a good tune during a romantic episode, as Cines' associate, Chris O'Connor, points out. "A melodic piece is invaluable, even in the background, during a tender love scene. You try, moreover, to bring the same theme back whenever you want to accentuate the love interest."

Music written especially for the occasion has been called for by highly specialized shows like the "Iliad," where a proper hour and a half accompaniment was difficult to find in recorded form. For the Trojan War episode, too, on the half-hour "You Are There," as O'Connor recalls, "we had a hard time getting lyre music for the 1100 B.C. event. We could have lute music, as it is more readily available on records, but we wanted the appropriate kind of music—so we had it composed." Scripts calling for a period flavor also often require spe- (Continued on Page 64)

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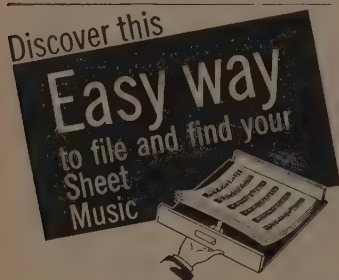
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## THINK FOR YOURSELF

(Continued from Page 16)

I lived. What attracted my attention was the group of enthusiastic young men crowding around him. I asked the *concierge* of the building who that shabby man could be, and he looked at me in horror: 'Quoi, donc—shabby man? That is one of our greatest poets. His name is Stéphane Mallarmé.' Later, I was to know him as the author of *L'Après-midi d'un Faune*, from which Debussy derived inspiration. At the time, it simply made me happy to know that this man could be a revered poet despite his shabby appearance.

"Well, times change, and with them, tastes and standards. The influence of economics, of mechanics, is far greater than it was. Read the text of Henri Murger's *Scenes de la vie de Bohème* (on which Puccini's popular opera is based), and compare the utterly simple tastes and desires of this group of struggling artists with those of the young people attending our conservatories today. We have lost our simplicity—a serious matter for anyone, but fatal to the artist.

"How to regain it? I'm not at all sure that I know. For one thing, we must go back to a wholesome evaluation of great thoughts; those of Homer, Dante, Horace, Goethe, Shakespeare, none of whom reveal the least preoccupation with mechanics, materialism, or 'glamour.' And by nurturing ourselves on great thoughts, we may win back the power to *think for ourselves*. This ability needs to be learned and practiced. On the one hand, it is threatened by the temptation to conform to mass opinion, to be like everyone else. On the other hand, there is the danger of trying to be 'different,' to subscribe to views one does not really believe, in a conscious striving to be 'individual.' Both attitudes root in faddism, and are therefore insincere. It is precisely this insincerity which hampers the best development of so many young artists.

"Modern man is ruled by the desire to conform. Our enormous preoccupation with technique and speed is clearly the result of mass thinking. We admire fast cars, fast planes; so we come, indiscriminately, to glorify speed for its own sake. Some seasons back, my wife and I attended a concert at which Heifetz performed the Mendelssohn Violin Concerto. As we sat down, I chanced to overhear the woman behind us talking to her companion, a boy of about ten. Just then the concert began, and I thought no more about my neighbors in the rear. Heifetz played splendidly, as he always does, and when the concerto was over, the boy asked his mother how she had enjoyed it. 'Very much,' she

replied; 'it was a beautiful performance. My only criticism is that, for my ideas, the final movement was taken a bit too quickly.' Said the boy, 'I don't care what you say. It *wasn't* too fast. I can play it faster myself, so I'm certainly as good as Heifetz!'

"The point of my story is not the opinion of an ignorant little boy but the fact that already he was mouthing the jargon of 'fashion,' not knowing that other views exist, and that a musician must decide *for himself* which set of values to follow. In my youth, we counted our work, not in terms of speed, but by accomplishment—how much we knew, how much we could express, how close we could come to the pure truth of our inner vision. Naturally, we wished for success; but our pride lay in achievement.

"In the training of young artists, there is a current notion that success results only from going to certain approved teachers, in certain approved places, and giving oneself entirely—slavishly—into their hands. I don't believe in this. I believe it wrong for one person to take command of another, and for this reason I have never taught. Students must be shown what to do with their hands, of course, but beyond this, their development must depend upon themselves—what they think, how they feel, the standards they accept and why; in short, who they are. I had no violin teacher after I was twelve; I never had a piano teacher. Actually I had hundreds of different teachers—each artist I heard taught me something. But it was always I myself who made the decision as to what to learn and what to leave alone.

"I have no glib solution for the spiritual ills of the world, and no prophetic vision of what things are to come. But with all my heart I believe that the most needed step towards saner conditions is the will to think individually, independently. Yes, I am all in favor of liberty; but liberty must be properly understood. It does not mean a capricious fling at doing only what one wants, regardless of values, standards, responsibilities. Liberty, as Descartes so brilliantly put it, results from two sources: the ability to distinguish right from wrong, and the will to follow the right. This is what gives moral value to our actions. Our freedom lies not in whim but in thoughtful choice. It is up to us to make that choice reasonable and meaningful.

"While my own technique was never as spectacular as some, it served to express my thoughts and feelings; it was

(Continued on Page 63)



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**Beethoven: *Violin Concerto in D Major, Op. 61*  
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Here's a complete Beethoven concert on one record, sixty minutes of first-rate violin playing by Bronislaw Gimpel and reasonably good orchestral work by the Bamberg Symphony under Heinrich Hollreiser. Despite the amount of music on the disc, reproduction is clean and full-bodied. (Vox PL 9340)

**Gershwin: *Concerto in F for Piano and Orchestra***

"Bang-up" is not too strong a term for describing the performance given this Gershwin classic by Alec Templeton and the Cincinnati Symphony Orchestra conducted by Thor Johnson. Both Templeton and Johnson play the work enthusiastically, with obvious sympathy; their efforts are blessed with wide-range recording. (Remington 199-184)

**Haydn: *Symphony No. 88 in G Major*  
*Symphony No. 101 in D Major***

The Vienna Philharmonic Orchestra and Franz Josef Haydn are never widely separated, but Karl Münchinger's direction of these two Haydn symphonies leaves something to be desired. London's sound is impressive enough, but several conductors have brought both symphonies to records with greater over-all satisfaction. (London 1199)

**"Callas—Coloratura Lyric"**

Here is distinguished singing by a phenomenal voice, Maria Meneghini Callas, singing with the Philharmonia Orchestra led by Tullio Serafin, ranges from the "Shadow Song" and the "Bell Song" to *Io son*

*l'umile ancella* from "Adriana Lecouvreur" and *L'altra notte in fondo al mare* from "Mefistofele." Singing nine arias, lyric coloratura Callas displays tonal beauty in lyric passages and abundant dynamic power when called for. Dramatic expressiveness is her main object; to this goal she now and then subordinates diction and "bloom." (Angel 35233)

**Tchaikovsky: *Symphony No. 5 in E Minor***

William Steinberg gave us a remarkably fine Tchaikovsky Sixth (Capitol P 8272) a year ago, and his Fifth is not disappointing. If the third movement seems a bit angular, surely the concluding portion is as convincing as you are likely to hear anywhere. Sound-wise, Capitol continues to capture the Pittsburgh Symphony with ear-delighting faithfulness. (Capitol P 8325)

**Elgar: *Enigma Variations, Op. 36*  
*Cockaigne Overture, Op. 40*  
*Serenade for String Orchestra, Op. 20***

Sir Thomas Beecham may yet do for Sir Edward Elgar what he did for Frederick Delius, i.e., to place the favorites so well on discs that the job is done for all time. This is the Elgar disc of the year. The *Variations* emerge properly as *people*, not clever harmony exercises, and the shorter works, also played by the Royal Philharmonic Orchestra, seem to spring from the heart of England. (Columbia ML 5031)

**Brahms: *Sonatas for Cello and Piano***

Cellists will revel in the rich tone of Tibor de Machula's instrument and the carefully integrated piano partnership of Timo Mikkilä. De

Machula, first cellist of the Amsterdam Concertgebouw Orchestra, and Mikkilä play both the E Minor and F Major sonatas. Reproduction is ideal. (Epic LC 3133)

**French and American Military Marches**

For admirers of march music this spine-tingling record would by itself justify an investment in high-fidelity equipment. Certainly no military band has been better recorded than the *Batterie et Musique de la Garde Republicaine* for such a program. The American marches are mostly by Sousa, the French marches by military bandmasters. (Angel 35260)

**Verdi: *Aida***

This is the fifth Andre Kostelanetz "Opera-for-Orchestra." With instruments singing arias and choruses, Kostelanetz's orchestra plays the score from overture to closing duet. No dish for operatic connoisseurs, "Aida" will appeal to the throngs who made Kostelanetz's "Traviata" Columbia's Masterworks best-seller of 1954. (Columbia CL 755)

**Weill: *Concerto for Violin and Wind Orchestra, Op. 12***

Before Kurt Weill began his fabulous American career as composer of "Lady in the Dark," "Street Scene," etc., he wrote such things in Germany as this concerto of 1924. It's strange music, and it makes strenuous demands on able soloist Anahid Ajemian. M-G-M's Wind Orchestra, conducted by Izler Solomon, performs suitably and all instruments are recorded with unusual clarity (M-G-M E 3179)

**Mozart: *Concerto No. 26 in D Major (K. 537)*  
*Concert-Rondo No. 1 in D Major (K. 382)***

Carl Seemann at the piano and Fritz Lehmann on the podium, with the Berlin Philharmonic, invest the familiar "Coronation" concerto with greater dignity and more truly Mozartian style than any other soloist and conductor on records. The jolly *Concerto-Rondo* features the same men, but the orchestra is the Bamberg Symphony. (Decca DL 9631)

**"Folk Songs of the New World"**

If it's unvarnished folk songs you want, inquire at the Library of Congress. But if it's something pretty to delight the whole family, hear: *Black is the color, Skip to Mah Lou, Drunken Sailor, Shenandoah, On Top of*

(Continued on Page 60)

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## BORIS GOLDOVSKY'S NEW DEAL IN OPERA

(Continued from Page 20)

part—in the point of vocal range, vocal color, and vocal agility in the matter of physique and bodily size and shape; and in regard to secondary characteristics of character delineation. An example of this is the ability to walk like an extremely elderly person.

"We strive to present the opera just as the composer wrote it," Goldovsky asserts. "We make none of the traditional cuts just because they are traditional. We restore music that has been lost or neglected: our 'Carmen' has much added music in the second act. We also present 'Carmen' with spoken dialogues, as it was originally performed.

"In our production of 'The Barber of Seville,' *Rosina* sings *Una voce poco fa* in the original key. She also sings the *Lesson Scene* music that Rossini originally wrote for the piece and not some silly interpolation which shows off the coloratura of the artist who sings the rôle. It is my contention that *Rosina* is not a coloratura at all and that the rôle can be sung either by a mezzo-soprano who has the high tessitura firmly under control and the flexibility the rôle requires, or by a soprano whose low register is well enough developed to sing the music as Rossini wrote it."

Established back in 1946, the New England Opera Theater was originated by Goldovsky himself. The chief aim of the company is to present opera that is a perfect "wedding" of music and drama. Both elements, Goldovsky feels, are equally important. "We strive to present operas with young singing actors, who are gifted vocally and histrionically. Our presentations are designed to achieve aesthetic goals which transcend those that can be achieved by the presentation of music alone or drama alone. A perfect fusion of the two arts makes this possible."

Supported by paid admissions to its performances, as well as by financial assistance of sponsors, the New England Opera Theater has made, at present writing, two national tours—in 1953 and again in 1954—both of which were self-supporting. A typical season at home consists of three or four performances over a period of several months at the Boston Opera House on Sunday afternoons. In January of 1955, the company presented an entire week of repertory at the Majestic Theater in downtown Boston. Three performances each of "The Barber of Seville" and of "The Marriage of Figaro" were given on alternate evenings. The 1953 tour lasted six weeks, while the one in 1954 took ten weeks and went as far south as Florida, as far west as Texas, and as far north as Wisconsin.

"We have no star performers in the usual sense," Goldovsky says, "because this would defeat our purpose. The company itself is the 'star.' No individual singer can stand out in our performances because ours is such an operation of teamwork, cohesion, and minutely-timed co-ordination that a 'star' would at least distract from, if not destroy, our intent. To coin a phrase, 'the show's the thing'—not the 'star.' Our performers are chosen for their suitability for the rôle they are singing, in the matter of physique as well as voice. A young, slim character, for instance, must be played by someone who looks young and slim."

The chorus members of the New England Opera Theater are frequently singers who in other performances sing leading rôles. Many chorus members are students of opera who very soon graduate to singing small rôles—eventually being given leading rôles with the company. "Our singers have sung and do sing leading rôles with the Metropolitan, the New York City Center Opera, the San Francisco Opera, and the New Orleans Opera, as well as with European opera companies," Goldovsky claims. "Mildred Miller sang her first professional opera rôles with our company. Last year she temporarily forsook her duties at the Metropolitan to go on tour for three weeks as *Rosina*. James Pease is the leading bass-baritone of the Hamburg Opera. Rosalind Elias joined the Metropolitan's ranks last season. And David Lloyd has been a member of the New York City Center Opera for several seasons.

Goldovsky and the New England Opera Theater are interested in all phases of opera, and this means that they stage modern opera as well. They have given a number of contemporary works, among which were "The Telephone" and "The Old Maid and the Thief"—two Menotti operas; Benjamin Britten's "Albert Herring," Stravinsky's "Mavra," and Vaughan Williams' "Riders to the Sea." In addition, they have revived a number of neglected and almost-forgotten works, such as Rossini's "The Turk in Italy," Mozart's "Le Finta Giardiniera" (which under the title of "Merry Masquerade" toured the country for six weeks); Mozart's "Idomeneo," Gluck's "Iphigenia in Tauris"; two works by Tchaikovsky—"Pique Dame" and "Eugene Onegin"—and Pergolesi's "Livietta and Tracollo."

For all his precision and endeavors at perfection, there are nevertheless unanticipated events which sometimes under ordinary circumstances would tend to ruin an operatic performance. "Once in a performance of 'Hänsel and Gretel,'"



he recalls, "the *Witch* was supposed to run very quickly towards an exit on one side of the stage behind the set to the other side and make an entrance. She went through a door which she thought would take her behind the stage and around to the other side. Instead she found herself outdoors, with the door—through which she had just come—locked behind her. She had no recourse but to run around the block—in costume, of course—and enter the building from the other side. In the meantime, I kept doing the *Witch's* music over and over—once, twice, three times—till she finally made an entrance on the other side. Only afterwards did I find out what really happened."

Those readers of ETUDE who listen to Boris Goldovsky's regular Saturday intermission broadcasts of "Opera News on the Air," on radio, may take delight that this musicologist is so thorough in his understanding and analysis of the given opera. If all opera performances in America could be as accurate and based on as thorough research and understanding as are the performances of the New England Opera Theater, then we should have on the stage today a veritable revelation wherever operas are performed.

THE END

## MUSICAL TOUR

(Continued from Page 14)

memories of my first concert with them, five years ago, when I introduced Bartók's 2nd Piano Concerto in Copenhagen—also under the baton of Mr. Tuxen. Erik Tuxen is now well-known in America since his recent tour with his orchestra in the United States. I had first met him on the occasion of my playing the 2nd Bartók with his orchestra, and we had only two rehearsals for this extremely difficult Concerto, which proved to be a great success in Denmark. At the party after the concert, Erik Tuxen said a memorable thing to me, which I shall always remember. "Mr. Foldes," he said, "three days ago we had hardly known each other—and now, after having played the Bartók together, we shall be friends forever." How true this was. Nothing can bring people closer together than music. But music can also separate people if they should have different opinions about tempi or dynamics—as it sometimes happens among the best of friends.

During my short sojourn in Norway, I had the great joy of hearing a rehearsal of Sir John Barbirolli, who was guest-conducting the famed Oslo Philharmonic Orchestra. He gave a rousing performance of Debussy's *La Mer*, as well as Beethoven's Seventh Symphony. It was one of the most beautiful orchestral concerts I heard during my eight months in Europe. Unfortunately, I was not able at that time to see my

(Continued on Page 56)

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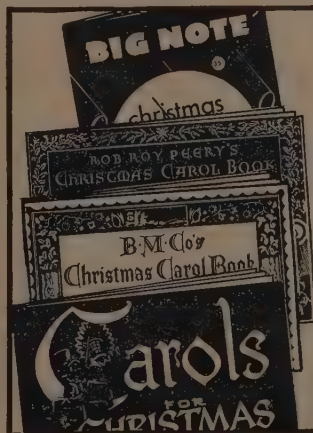


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## ORGANIZATIONAL PRACTICES IN SCHOOL CHORAL PROGRAMS

(Continued from Page 17)

variation in volume and tone quality, which is characteristic of the high school voice, the proportionate number of singers of each part in a chorus cannot be arbitrarily stated. The only criterion for balancing the voices in a high school choral group composed entirely of either girls or boys or mixed voices is that the weight of tone must be stronger in the lower parts. The size of the high school performing choral group should thus be determined by a balance with the voices available for the lower parts." (Alice Doll Nelson, Oak Park, Illinois.)

IV. *The High School Tenor.* Many directors are unduly concerned over the smaller number of tenor voices available to their organizations. Numerically, the tenor section is customarily the smallest in the chorus. However, owing to the particular color and timbre of that voice, the tenor section is capable of balancing a much larger number of voices in the other sections. When it is necessary to strengthen the tenor section, the following devices have been found effective:

A. Using a few of the lower altos to reinforce the tenor part. It would not be wise to keep the altos singing tenor indefinitely; the altos should be used only in those portions of the tenor part which lie easily within their range. They cannot be justifiably used when, in order to sing the notes, they are forced beyond the lower limits of their natural register. (It is often possible to bring in two or three of the higher baritones on those passages which are too low for the altos to sing comfortably.) When altos are used, the same group of girls should not always be employed as the supporting voices. The device of using altos to reinforce the tenor part should be rotated; that is, a certain number of altos may well be used in a particular selection while in other compositions they sing alto and other girls are used as reinforcing voices.

B. Giving particular attention to some of the higher baritones who are often possible tenors. Many high school boys who are called baritones are placed in that section simply because the technique necessary to secure the tones in the upper part of the range has never been developed with them. In many cases, these boys sing baritone merely because they can sing in the baritone range easily and without bothering with the problem of the application of vocal technique.

V. *Seating of the Group.* Some directors seat the strongest voices in the center, working out to weaker voices at the ends. Some place the strongest singers in front and the weakest singers in back. In some groups stronger voices are seated in the rear of the group and weaker voices toward the front. Most directors apparently tend to scatter the strongest singers throughout the group, feeling that in this way the learning process is speeded up through the assistance given to weaker singers by the stronger ones. Additionally, a better blend of voices is often secured if singers of unlike ability and dissimilar voice quality are placed together.

VI. *Student Officers.* Much of the routine mechanics can be carried on with the assistance of the following student officers:

- A. President, who handles organizational problems outside those of a strictly musical aspect.
- B. Vice-president, who assists the President or acts in his absence.
- C. Secretary, who takes care of attendance records.
- D. Treasurer, who handles the collection of fees or dues.
- E. Student Conductor, who assists in some of the rehearsals, particularly in the warm-up rehearsals immediately preceding public appearances.
- F. Part Leaders, who organize rehearsals for the various sections and assist in learning the parts.
- G. Librarians, who are responsible for the scores.
- H. Robe Committee, which checks on the condition and circulation of the wardrobe.
- J. Stage Committee, which handles such problems as stage set-up, arrangement of risers, etc.
- K. Many organizations make use of a choir mothers group which can be of great assistance in carrying on choir activities.

## VII. Organization of the Rehearsal.

- A. The Librarians should assist in making up sets of music, consisting of repertoire currently in rehearsal. As the students assemble for rehearsal, the Librarians see that each singer is provided with a set.
- B. The program of the music to be rehearsed should be listed on the blackboard when the singers assemble. As the students gather, they should immediately place the compositions in the order which is indicated for the rehearsal.



C. 1. Some organizations provide a set of music for each student. These sets may be checked out for individual study. If this procedure is followed, careful records should be kept as to issuance and return.

2. Some organizations provide only a number of sets sufficient to accommodate the enrollment in the largest rehearsing unit. In this instance music obviously cannot be taken from the rehearsal room. When the various rehearsing units are massed for public performance, memorization makes it possible to work from a comparatively limited number of copies.

3. Sets of music may be placed on the chairs by the Librarians prior to the arrival of the singers, or a system can be evolved whereby individual singers call for their sets upon entering the room and obviously return them upon departure. This makes possible the use by each singer of the same scores at all rehearsals in case this may be considered desirable.

VIII. *Care of the Library.* It is advocated that choral music be kept in octavo boxes filed in closets or closed cabinets. Music should be protected from dust and should be so filed that it is immediately accessible. Card index files should be maintained in which the music is listed both by title and by composer. Binding or hinging music represents an additional cost at the time of purchase but is more than compensated in the length of time added to the usability of the music.

#### IX. *Repertoire.*

A. Programs should be laid out in the spring for the entire following season in order (1) to secure adequate balance of repertoire; (2) to have ready the music always necessary for special days and events; (3) to select music calculated to provide opportunity for the development of the various points of technique.

B. A cappella material is still employed but not exclusively. Some accompanied material is to be included in the singing experience of all groups.

C. Extended works such as cantatas and oratorios are employed to an increasing degree. It is suggested that cuts of particularly difficult material may well be made in order to bring otherwise suitable works into the capability range of the performers.

D. Group solos are used by some directors in works of the nature of the oratorio; it is felt that this device is customarily preferable to the employment of the typical high

(Continued on Page 61)

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## STUDY PROGRAM FOR CORNET

(Continued from Page 19)

the method to the individual student. Hence, the materials are to be considered only as recommendations rather than a prescribed program.

### SUGGESTED ELEMENTARY METHODS

Title	Author	Publisher
Method for Cornet	Farnum	Axelrod
Foundation to Cornet Playing	Goldman	C. Fischer
New Progressive Method	Pease	Flammer
Elementary Cornet Method	Robinson	Rubank
Aeolian Cornet Method	Johnson	FitzSimons
Basic Studies for the Beginner	Reinhart	Elkan-Vogel
Basic Trumpet Method	D'Auberge-Abend	Alfred

### ELEMENTARY SOLOS

Concertone Library of Easy Solos	E. Williams	Morris
Trumpet Star Series	Buchtel-Yoder	Kjos
Noce Villageoise	Vandercook	Rubank
	Clerisse	Evette-Schaeffer
Album of Favorite Solos	Lillya-Isaac	Cole
Country Dance	Goldman	C. Fischer

### INTERMEDIATE METHODS

Method for Cornet, Book II	Lillya	Cole
Complete Method	Arban	C. Fischer
Method for Cornet, Book II	Edwards-Hovey	Belwin
Intermediate Method	Gornston	Schuberth
Modern Arban-St. Jacome	Edit., Whistler	Rubank

### INTERMEDIATE SOLOS

Ten Famous Solos	Presser
Sonate	Emmanuel Buffet-Crampon
Flower Song Series	Vandercook
Après La Retraite	Büsser
Concertino No. 4	Porret
Etude de Concours	Petit
Everybody's Favorite Solos	Edit., Arnold
Waltz, "Response"	Goldman
Jupiter	Goldman
Fifty-six Progressive Duets	Lillya
Willow Echoes	Simon
Two Airs	Purcell

## ADVANCED METHODS

Title	Publisher	Author
World Method	Gatti	Ricordi
Twenty-six Celebrated Studies	Bousquet	C. Fischer
Vingt Etudes	Clodomir	Baron
Etudes	Brandt	Leeds
One-Hundred Etudes	Saches	Baron
Fifteen Studies	Balay	Andraud
Twelve Studies	Brahms-Goldman	Mercury
Lip Flexibility	W. Smith	C. Fischer
Twelve Grand Studies	Bizet	Andraud
Twenty Melodic Studies	Garnaud	Boosey-Hawkes

### ADVANCED SOLOS

Fantasia Caprice	Pares	Alfred
Allegro Marziale	Galajikian	Belwin
Fantasy	Dubois	Baron
Concerto for Trumpet	Haydn	C. Fischer
Sonata VIII	Corelli-Fitzgerald	Ricordi
Fantasia in Eb	Barat	Leduc
Caprice	Luigini	Baron
Trumpet Allegro	Arnell	Schott
Concertino	Vidal	Belwin
Badinage	Bozza	Andraud
Concerti I, II, III	E. Williams	Morris
Concertino	Perrino	Ricordi
Meou-tan Yin	Andre-Bloch	Baron
Aria	Cirri	Musicus
Concerto for Trumpet	Giannini	Witmark
Sonata for Trumpet	Hindemith	Associated
Valse Caprice	Chapelevsky	Leeds
Sonata for Trumpet	Peeters	Gerran
Concerto for Trumpet	Pilss	Universal
Caprice	Bozza	Leduc
Scherzo	Goldman	C. Fischer
Concertino	Jongen	Brogneaux
Sonata	Hubeau	Durand
Legende	Enesco	Andraud
Intrada	Honegger	Salabert
Concerto for Trumpet	Goedicke	Leeds
Etude de Concert	Poot	Baron
Concerto for Trumpet	Lewis	Mills
Sounds From the Hudson	Clarke	C. Fischer
Fantasia	Rueff	Baron
Concertante	Bordes	Andraud
Divertissement		
Hungarian Melodies	V. Bach	V. Bach
Concerto No. 1	Brandt	Leeds

Although this outline does not by any means represent a complete digest of all available materials for cornet or trumpet, it does include a highly selected and carefully graded survey of such materials and should prove helpful to both teachers and students in their selection of materials for these instruments.

THE END



# ORGAN & CHOIR QUESTIONS



Frederick Phillips

What do you think of the following specifications for a small church organ? GREAT—Open Diapason 8', Dulciana 8', Octave 4'; 61 pipes for each. SWELL—Violin Diapason 8', Oboe 8', Flute 4', Super Octave 2'; also 61 pipes each. PEDAL—Bourdon 16', 32 pipes; Lieblich Gedeckt 16', 32 pipes; Bass Flute 8', 32 notes; Open Diapason 8', 32 notes. Usual couplers. Is it possible to couple the Great and Swell to Pedal at 16'? Our future building will seat about 350 to 400, and a versatile instrument is required. Would such an organ as described be available for from \$3,000 to \$4,000? Please make any recommendations for changes which you think might be desirable. How much extra would 8 to 10 general combination pistons on this instrument cost? Also about a home organ? Are there any builders besides Hammond, Baldwin, Consonnata and Wurlitzer? Where may I get in touch with them? Is the Gulbransen organ still being made? Also please give names and prices on books pertaining to organs. Would you recommend a 13-year old boy who plays 7th and 8th grade piano music studying organ?

J. H.—Calif.

The organ as outlined would seem quite satisfactory, and we have only two suggestions to make. In the Great there is nothing between quite loud and quite soft, so for a stop of medium volume and suitable quality we would suggest adding a Melodia 8' or Rohrflute 8'. In the Swell you need a softer stop, and we would suggest adding an Aeolienne 8'. The Super-Octave 2' will probably be a little loud and harsh, and could be replaced by a Flute 2', or even omitted entirely since you have a Swell to Swell 4' coupler, which would give you the needed brilliancy. It is not customary to couple Great and Swell to Pedal at the 16' pitch, and we doubt the wisdom of even considering this. Normally we do not like to quote prices as so many local conditions are involved, but we rather doubt if such an organ as you describe could be had

for as little as \$4,000. These matters, and also the cost of the combination pistons, would be more reliable coming from a reputable manufacturer. The Gulbransen people, we are told on good authority, are no longer making organs. A boy of 13 able to play 7th and 8th grade piano music acceptably certainly should make a good candidate for organ study. We recommend the following books relating to the organ: "Contemporary American Organ," Barnes (\$4.75); "The Organ, Its Tonal Structure and Registration," Clutton and Dixon (\$2.50); "Playing a Church Organ," Conway (\$1.50).

I am a music teacher, and plan in the near future to purchase an electronic organ. I was born in Vienna and have studied piano under Rosenthal and Emil Sauer, and believe my piano technic will be of help on the organ. At present I am looking for a book on organ technic for self study.

J. H. C.—Ala.

With your excellent background of piano study and teaching experience, we see no reason why you could not accomplish a rather complete mastery of the playing of either of the electronic organs you mention with self study. While of course the tone is produced differently from that of the pipe organ, in both makes the console set-up is patterned after the usual pipe organ, and therefore it would be possible to use text books designed for the regular pipe organ. We therefore suggest the following: The Organ, by Stainer-Rogers for a general understanding of organ playing, Pedal Mastery, by Dunham, for the proper development of foot pedal technic (to get best results the pedals on your organ should be the regular 32 note, A. G. O. standard pattern). In the matter of registration we suggest Primer of Organ Registration, by Nevin, which will probably be sufficient, but for something a little more complete you might use Organ Registration, by Truette. Your local music stores probably have these books in stock.



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# JUNIOR ETUDE

Edited by Elizabeth A. Gest

## Two Coins from the Sky

by William J. Murdoch

**H**ISTORY tells us that about 250 years ago a choirboy in Lüneburg used to walk the long distance to Hamburg and back, almost every day, to hear a famous organist play.

He was quite poor: otherwise he might have taken the coach. But he did have enough money once in a while to stop at an inn for a bite to eat.

During one of these tiresome journeys he stopped at the inn. He was sitting near a pile of trash in the yard, when two fish heads came sailing out of nowhere. *Plop!*—they almost hit him.

Two fish heads seem unimportant enough. But when the boy picked them up he discovered a gold coin inside each one!

Where do you suppose they came from? Do you think someone might have been watching this lad and pitied him because he was so tired? Would such a person hide the money in fish heads just to add to the surprise?

Do you think it might have been the innkeeper himself? Maybe the two used to talk together, and the boy told the man he made these long hikes so he could hear the organist and learn something from him. Perhaps the innkeeper wanted to help him, but in a secret way.

Or was it just a joke? Perhaps someone in an upstairs window thought it would be fun to throw gold coins at the feet of this poor, tired, and hungry boy who needed them so badly but would never guess they were inside the fish heads.

We'll never know. But we do know the boy made good use of the money. The coins fed him when he really needed it, and so encouraged him to go on making these long trips for the sake of music.

Perhaps we shouldn't care about where the coins came from. We should simply be grateful that this boy did receive help along his way. For he went on to tremendous accomplishment, and we all owe him a debt of



BACH IN FRONT OF THE INN  
(From an old engraving)

beauty, inspiration, and musical knowledge we can never repay. The boy was Johann Sebastian Bach!

### Thanksgiving Song

Give thanks for our music every day;  
Give thanks for the pieces that we play;  
Give thanks for pianos, old and new,  
Give thanks for the practicing we do.

Give thanks for our voices when we sing,  
Give thanks for our choirs, and everything;  
Give thanks for our orchestras and bands,  
Give thanks for the songs from many lands.

Give thanks for composers, men so great,  
Give thanks for the joy they create;  
Give thanks for our teachers! Thus we pray,  
Give thanks for our music every day.

## Music and Earthquakes

by Geraldine Trudell

**W**HILE Gaylin was practicing her sonatina her mother was answering a telephone call, and she noticed that Gaylin seemed to keep one ear on her music but listened to the conversation with the other. After she hung up she said to Gaylin. "You must learn to concentrate on what you are doing if you wish to succeed. You should concentrate so much that even an earthquake would not disturb you."

"Oh, Mother, I'm sure no one could play the piano in an earthquake!"

"But you're mistaken. One of our great pianists, Julius Katchen, was giving a recital in Ankara, Turkey, and as he played he noticed that the people in the rear of the hall were leaving. After the concert he told the reporters about it. 'They started to leave,' he said, 'as I was playing the Brahms Sonata, and by the time I played the second movement there were only three people in the hall. Almost in tears, I began the third movement. Perhaps the people here do not like Brahms, I thought. But, as I finished the Sonata I found, to my amazement, the audience had returned. Then I learned there was a small earthquake and when the chandeliers began to sway the people remembered that five persons had been killed by a falling chandelier during an earthquake the previous year, so they quietly and quickly left the hall. But, after the tremors were over, they all returned to their seats.' So you see, Gaylin, by concentrating on the Sonata, Katchen *was* able to play during an earthquake." [Julius Katchen has concertized extensively in Europe and America and played for the armed services overseas.]

### Nationality Game

by Ida M. Pardue

A nationality is missing in each of the following titles.

The first player writing the correct list is the winner.

1. When ——— eyes are smiling;
2. ——— Sailor's Song;
3. An ——— in Paris;
4. The ——— Cavalier;
5. In a ——— Garden;
6. The Flying ———;
7. ——— Rhapsody;
8. Song of ———;
9. ——— Symphony;
10. ——— Bridal Procession.

(Answers on next page.)



## Junior Etude Contest

The Junior Etude will award three attractive prizes this month for correct and neatest answers to the puzzle on this page. Contest is open to all boys and girls under the age of twenty.

Class A, sixteen to twenty years of age; Class B, 12 to 16; Class C, under 12. Put your name and age-class on upper left corner of paper and your address on upper right corner. Write on one side of paper only. Do not use typewriters and do not have any one make a copy of the work for you.

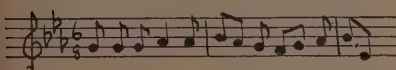
Names of prize winners and list of thirty receiving honorable mention will appear on this page in a later issue of ETUDE.

Contest closes November 30. Send entries to Junior Etude, Bryn Mawr, Pa.

## Who Knows The Answers

(Keep score. 100 is perfect)

1. Was Grieg Danish, Bohemian, Norwegian or German? (5 points)
2. Does *marcato il canto* mean dying away, increasing in volume, bring out the melody or play in strict time? (5 points)
3. What is the lowest tone played on the bassoon? (20 points)
4. What are the letter names of the tones in the dominant seventh chord, key of f-minor? (5 points)
5. What is the C-clef? (10 points)
6. Which of the following opera composers was born first: Bizet, Gounod, Verdi, Mascagni, Puccini? (15 points)



7. From what oratorio does the aria *He Shall Feed His Flock* come? (15 points)
8. Is the Highland fling (Scottish dance) written in three-four, four-four, or six-eight meter? (10 points)
9. What is a brace? (5 points)
10. From what country does the melody given with this quiz come? (10 points)

Answers on next page

Dear Junior Etude:

I have played piano for about ten years, play clarinet in our school band and also play saxophone. My hobbies are writing and drama. I would like to hear from other readers.

Gay Gilbertson (Age 14), Oregon

The following would also like to receive letters. Space does not permit printing their letters in full: *Laralee Minkler* (Age 17, New York), plays piano and bass clarinet, sings in glee club and is starting organ; *Linda Butts* (Age 13, Texas), plays piano, guitar, accordion and mandolin; *Mary Ann Yeager* (Age 13, Maryland), plays piano and violin, is interested in voice and looks forward to a musical career; *Bobbie Lynn Dale* (Age 11, Virginia), studies piano; *Debby Weber* (Age 11, Pennsylvania) studies piano and violin and plays in school orchestra and band; *Jane Bennett* (Age 13, Mississippi), plays piano and is studying deFalla's *Ritual Fire Dance*.

## Answers to Nationality Game

1. Irish; 2. Italian; 3. American; 4. Spanish; 5. Persian; 6. Dutchman; 7. Hungarian; 8. India; 9. Scotch (or Italian); 10. Norwegian.

## Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

I enjoy reading ETUDE from cover to cover. I have just qualified as a trained kindergarten teacher and am teaching in an English school in Bombay. I study singing and piano. My interests include needlework, handicrafts, stamp collecting and dancing. I would like to hear from some one interested in music.

Jean Dias (Age 18), India

Dear Junior Etude:

I study piano and violin and play in our Kenebec Valley Orchestra. We give three or four concerts during the season. I play glockenspiel in our Junior High Band and play the recorder for my own enjoyment. I would like to hear from other music lovers from all over the world.

Claire Poulin (Age 13), Maine

Dear Junior Etude:

I have studied piano for nine years, also violin and oboe for several years and I love to compose. At present I am working on a fourteenth century trumpet tune. I would like to hear from others. I play in our Community Orchestra.

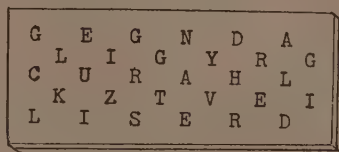
Janice Walker (Age 15), Colorado



Jane Bennett (age 13) Miss.  
(see Letter Box list)

## Scrambled Composers Puzzle

Find the names of six composers, each name having five letters. Start at upper left corner and move one letter at a time in any direction. The path is continuous.



## Results of Kodak Contest in July

Prize Winners

Class A, Virginia DeWan (Age 16), New York

Class B, Jane Bennett (Age 13), Mississippi

Class C, none received.

Honorable Mention for Kodak contest (in alphabetical order)

Mildred Avery, Connie Bowman, Maurice Brown, Marjorie Carson, Orin Dunlap, Marian Fetter, Arlene Huff, Anita Jackson, Marie Kulp, Muriel Linn, Sidney Lamb, Jean Norton, Doris O'Keef, Jeanette Parker, Claire Parsons, Ann Pearson, Leon Piper, Bettina Porter, Lynne Preston, Audrey Thomas.

Dear Junior Etude:

Music is a "first" with me and I study piano and cello, also collect hundreds of scores and recordings. Perhaps my favorite composers are Bach and Beethoven. I greatly enjoy opera, large scale choral works and chamber music. I would like to hear from others, especially cellists.

Bernard Vanderveen (Age 25), Michigan

## Answers to Quiz

1. Norwegian; 2. bring out the melody; 3. B-flat, two octaves below middle C; 4. C-E-G-B flat; 5. a symbol placed on the staff, indicating that the line on which it is placed is middle C; 6. Verdi (1813); 7. "The Messiah," by Handel; 8. four-four; 9. a curved perpendicular line connecting two staves; 10. England (*Drink to Me Only With Thine Eyes*).

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## MUSICAL TOUR

(Continued from Page 49)

old friend, Harald Saeverud, the Norwegian composer, who lives near Bergen on the west coast of Norway. Earlier in the season I gave the first German performance of Saeverud's extraordinary Piano Concerto, which I introduced two seasons ago under the baton of the composer with the Harmonien Orchestra of Bergen, Norway. But I was delighted to speak to Saeverud over the phone and to tell him of the outstanding success his work had in Bremen, Germany, where I performed it during a Norwegian week given by the Bremen Radio Station. While in Oslo, I had luncheon with the chief conductor of the Oslo Philharmonic Orchestra, Odd Gruner Hegge, and his charming wife, who gave me an account of the lively musical season in Oslo. I also saw other old friends in the Norwegian capital city—critic-composer Pauline Hall, one of the fightingest champions of contemporary music in the North, and Mr. Arne Ostvedt, editor of the newspaper *Verdens Gang*, a great and enthusiastic friend of musicians and one of the real music lovers of Norway.

I spent over two weeks in Holland, where I gave 11 concerts within 15 days. I also heard the world-famous Concertgebouw Orchestra in Amsterdam under their regular conductor Eduard van Beinum. It was a magnificent evening. I have never heard Bach's B minor Suite played more beautifully, nor have I heard the *Prelude and Love Death* of "Tristan" played with so much clarity and refinement as on this occasion. The soloist of the evening, Robert Casadesu, played Mozart's Coronation Concerto in the grand style, and it was great fun to compare experiences during the intermission with him about our respective recordings of the Liszt A major Concerto—which he did with the Cleveland Orchestra and I played with the Berlin Philharmonic some years ago. I was happy to learn on the same evening that I am to play twice with the Concertgebouw next season and was especially pleased to know that they selected Bartók's Rhapsody as my vehicle—one of my favorite works in my entire repertoire.

I played with four of Holland's major orchestras: The Residentia Orchestra (better known in the U.S. as the Hague Philharmonic); the Rotterdam Philharmonic Orchestra; the Maastricht Symphony; and the newly formed Brabant Orchestra, which recently celebrated its fifth anniversary. The Residentia Orchestra of The Hague is a superb body. Its excellent conductor, Willem Van Otterloo, is well-known in the United States through his many records of the Epic label. He told

(Continued on Page 58)



## THE KREUTZER STUDIES

(Continued from Page 25)



The staccato eighths on the first and third beats are played by taking a short stroke—two or three inches—at the point, and then rapidly carrying the bow “in the air” to the frog. When the bow is placed on the strings at the frog in preparation for the whole bow Down stroke, the forearm should be parallel to the floor, the wrist flat, and the fingers curved. The Down bow is made, forte, and then the sixteenth notes are played, piano, with a delicate martelé. Note should be made of the sign under the first of the slurred eighths whenever they occur. It is *not* an accent, but a crescendo mark, indicating that the second note of the pair is to be played with more tone than the first. One-third of the bow for the double-stop and two-thirds for the next note is a good rule to follow. The alternation of piano and forte should be marked, and kept up throughout the study.

No. 35, in F major (No. 32 in other editions), is a good deal more difficult than the other studies thus far discussed. At the head of the page it is recommended that two bows be taken in each measure. I would go a lot further and recommend that *eight* be used! A bow to each eighth note, that is. While the left-hand difficulties are being overcome, the student should take eight bows, then four, then two, and finally one bow to the measure.

The first four measures are a pattern fingering—first position going to second, second going to third, third to fourth, and fourth to fifth; therefore, the fingering given for the third measure in nearly all editions—shifting back to the first position—should be changed to that given in Ex. D:



In the next (fourth) measure the shift, as mentioned above, is to the fifth position, not to the first. This point is not made clear in any edition I have seen.

There should also be a change of fingering in measures 28 and 29. The sixths on the first beat of each of these measures should be played with the 2nd and 3rd fingers instead of the 3rd and 4th. This is in keeping with the modern idea of fingering, which seeks to avoid any fingering that tends to break the flow of the tone.

The remaining six of the double-stop studies will be discussed in a later issue, of ETUDE. THE END



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Of *ETUDE*, the music magazine published *Monthly*, except *May-June* and *July-August*, when published *bimonthly*, at Philadelphia, Pennsylvania, for October 1, 1955.  
State of Pennsylvania)  
County of Montgomery) SS.

Before me, a Notary Public in and for the State and county aforesaid, personally, appeared Allan E. Shubert, who, having been duly sworn according to law, deposes and says that he is the Business Manager of *ETUDE* the music magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

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Editor: *Guy McCoy*, 111 Sutton Road, Ardmore, Pennsylvania.  
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(Signed) *ALLAN E. SHUBERT, JR., s/s*  
*Business Manager*

Sworn to and subscribed before me this 13th day of September, 1955.

SEAL *MARGARET L. JENKINS, s/s*  
*Notary Public*

(My commission expires February 23, 1957.)

**MUSICAL TOUR  
THROUGH EUROPE**

(Continued from Page 56)

me of his forthcoming visit to the United States, in the course of which he will make his American debut with a pair of concerts in Washington, D.C., at the helm of our National Symphony next December.

From Holland I left for Belgium, where I played a Mozart Concerto with the fine Belgian Radio Symphony in a big charity affair held at the beautiful hall of the Brussels Music Conservatory. The evening was honored by the presence of the Belgian Queen-Mother, Elisabeth. The Queen most graciously asked me to her box after my performance during intermission time and expressed her appreciation of my playing. Queen Elisabeth is a real patron of the arts and is especially fond of music. She plays the violin herself and in her youth she was a pupil of the great Belgian violinist, Eugene Ysaÿe. She now presides over the yearly Queen Elisabeth Musical Competitions held each spring in Brussels. Many a young artist got his first start toward a world-career at these lively competitions, where young artists from all over the world meet to compete for the cherished First Prize.

I spent some pleasant hours at the house of our cultural attaché in Brussels, Mr. John L. Brown, who surprised me with a copy of his recently published book on American Literature—which he wrote in French and which was published in France. This book is one of the best expositions I have read on the subject. Mr. Brown, too, is a hi-fi fan and we discussed our likes and dislikes in the world of recorded music—always an interesting topic—even if one of the conversationalists happens to be an “interested subject” in more ways than one.

I got my initiation into the mysteries of European TV in Brussels. I played a 30 minute show for Belgian television, performing works of Scarlatti, Schubert and Bartók under the hot klieg lights. In Germany, where I played the greatest number of concerts of my whole tour, I found tremendously interested audiences wherever I went, and I played in almost every city in Western Germany. Especially the great enthusiasm for the music of Bartók surprised and delighted me. In Hanover, for instance, where I gave two recitals on two consecutive nights (the first an all-Beethoven evening with five piano sonatas, the other an all-Bartók program with about 90 minutes of the Hungarian master's works), I was flabbergasted to find that for the Bartók evening, the Beethoven Halle was as overfilled as on the Beethoven evening, and the management had to put some fifty seats on the stage as well—an occurrence which

certainly would have been inconceivable even five years ago. How I wished that Bartók could have lived to see this. . . .

German audiences seem to be divided evenly between their love and veneration of the classics and their enthusiasm for the contemporary music literature. The dividing line seems to be drawn more or less by the age groups—the listeners over 45 going strongly for all music written before the turn of the century, while the younger generation forms a solid front for the works of Bartók, Stravinsky, Schoenberg, Hindemith and their even younger colleagues, such as the gifted Hans Werner Henze, Karl Stockhausen, the young Italian Luigi Nono and the French pupil of Messiaen, Pierre Boulez.

The German radio stations, which have, by necessity rather than their own choice, taken over the rôle of Maecenas, are doing their share in giving generously of their time and money to the younger, even the youngest, generation of composers from all over Europe. The Cologne Radio even sustains its own laboratory of electronic music, in which interesting, if somewhat forbidding, performances of this latest type of “music” have been heard lately—however mostly between the hours of 11 p.m. and midnight, when most German citizens are asleep.

In Switzerland, I met two of my old friends, the Swiss composer Roger Vuataz and Conrad Beck, both of whose works I had the pleasure to introduce earlier in the United States. I was glad to be able to hear the first performance of Conrad Beck's “The death in Basel”—an oratorio of great dimensions, which made a great impression on me as well as on the audience.

To finish off my recollections, I should like to mention my trip to Austria, in the course of which I played several recitals in Vienna, Graz and Innsbruck. I was happy to include Aaron Copland's Piano Sonata (1941) in my radio recital over Radio Vienna, which marked the first broadcast performance of this excellent work in the capital of Austria. Here, too, as in various German cities, as well as in Helsinki and Copenhagen, where I also played works by contemporary American composers, I was happy to see the enthusiasm for these compositions. Audiences in every corner of the Continent embraced works by Douglas Moore, Roy Harris, Roger Sessions, Abram Chasins, Aaron Copland and Virgil Thomson. These composers, as well as a number of fine young American artists currently touring Europe, are doing a splendid job in keeping up the fine reputation of American performing artists on the Continent. America has every reason to be proud of its musical ambassadors.

THE END



## THE ACCORDION BAND

(Continued from Page 23)

held in Argentina, Belgium, Denmark, Ireland, Finland, France, Germany, Italy, The Netherlands, Norway, Switzerland and the United States. Soviet Russia received a special invitation, with the hope that such a gesture would encourage friendly relations between all countries concerned. Representing the United States were Louis Coppola of Connecticut, who was sponsored by the American Accordionists Association, and Mrs. Joan Cqchran of Kansas City, Missouri, who entered under the banner of the Accordion Teachers Guild.

Another important European Contest, known as the Seventh Accordion Festival of Stradella (Pavia), Italy, took place on September 23, 24 and 25, in the city of Stradella. It was open to amateur and professional contestants from all countries. A large competition, one which attracted a great deal of international attention, took place almost a month later in Essen, Germany, from October 14-16. I can report that the American Accordionists Association and the American Teachers Guild expect to plan their own contests for world-wide participation in the near future. More details on the American contests will be given in the next issue of ETUDE.

\* \* \*

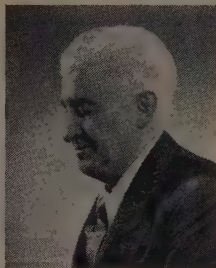
For the fourth consecutive year, National Accordion Week will be held during the week from November 18 through November 25. National Accordion Week has been granted official recognition by the Chamber of Commerce of the United States, and is listed in their official booklet of "Weeks, Months and Days." The American Accordionists Association is requesting all teachers, studio operators, dealers, wholesalers and the entire accordion industry to co-operate in making this year's annual celebration bigger and better than ever before. An attractive poster for general display and other forms of direct-mail matter are available; all those desiring to participate should request further information from the AAA Secretary, 289 Bleecker Street, New York 14, New York.

As part of National Accordion Week, the American Accordionists Association will conduct its seventeenth annual contest in New York on November 20. The contest is open to any amateur accordionist in the United States. Present requests for entries indicate that this year's contest will surpass all others, particularly last year's, in which more than 1,000 accordionists participated, representing students from more than one-fifth of the accordion studios throughout the United States. More

than one hundred handsome trophies were awarded last year, together with six important scholarships. Contest details are available from the AAA Secretary.

\* \* \*

On the 3rd of November, the first anniversary of the passing of Pietro Deiro, one of the outstanding pioneers and personalities in the accordion field, will be commemorated.



Born in Italy in 1888, Pietro was fascinated by a toy accordion at the age of seven, and thereafter his absorbing passion for the accordion remained unshaken. As a mere youth he was forced to earn a living, but every leisure moment possible was devoted to mastering the accordion, so that by the time he migrated to America, in 1907, Pietro was already proficient in performing on an instrument that was little-known in America at the time. Within two years, after having acquired an extensive repertoire of American tunes, Pietro made his debut in American vaudeville with instantaneous success. He soon gained international recognition.

Pietro's spare moments were spent with accordion manufacturers, to whom he recommended many new innovations which resulted in vital changes in construction of the instrument. And certainly to him must be given the honor of introducing the first American piano accordion. At the same time, in 1919, Pietro wrote the first piano accordion method, which was published by another pioneer in the field, the publishing house of O. Pagani & Bros. Thus began another phase of Pietro's life, dedicated to writing the accordion literature for which there was an urgent need. Study followed study, so that Pietro lives on today in the heritage of valuable accordion literature he has left behind. THE END

Beginning with the December issue, an accordion question and answer column will appear. If you have a particular problem or question that needs clarification, please write to the Editor of this department, in care of ETUDE. All questions will be given careful consideration.

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## NEW RECORDS

(Continued from Page 47)

**Old Smoky** and eight other assorted folk songs are sung with impressive effectiveness by the Roger Wagner Chorale. In general, the choral work excels the solo work. (Capitol P 8324)

### Debussy: *Préludes—Book Two*

Walter Gieseking's recording of these dozen preludes for Angel is exactly what has been expected. The keyboard magic that marked Gieseking's Columbia set a few years back is present, but something has been added—a fullness to the piano tone that adds to the total musical effect. (Angel 35249)

### Mozart: *Concerto No. 2 in D Major for Violin and Orchestra (K. 211) Concerto No. 5 in A Major for Violin and Orchestra (K. 219)*

The value of this disc is in the superior performance of the D Major Concerto, not the routine playing of the much better-known A Major. Arthur Grumiaux is soloist with the Vienna Symphony conducted by Bernhard Paumgartner. Recording is good except that there's too much studio reverberation. (Epic 3157)

### Tchaikovsky: *Album for the Young, Op. 39*

### Mendelssohn: *Six Children's Pieces, Op. 72*

Menahem Pressler, M-G-M's house pianist, finds Mendelssohn's not-so-easy *Children's Pieces* worth the effort. But the simple sketches of Tchaikovsky suffer from a heavy right hand and a trace of nonchalance. (Try Poldi Zeitlin's Opus 39 on Opus disc No. 6001.) (M-G-M E 3204)

### "The unashamed Accompanist"

Gerald Moore, accompanist of artists from McCormack to Schwarzkopf, has recorded highlights of his popular lecture "The Unashamed Accompanist." With examples chiefly from Schubert and Brahms, Moore illustrates good and bad ways of accompanying, commenting wittily in British fashion along the way. Students, teachers, music lovers in general will profit by repeated listening to this educational tool. (Angel 35262)

### Prokofiev: *Suite du Ballet "Chout," Op. 21a Lieutenant Kiji Suite, Op. 60*

Vox has another hit with this excellent Prokofiev disc made by the Paris Philharmonia Orchestra, Jascha Horenstein conducting. The suite from the 1933 *Lieutenant Kiji* film is recorded with dazzling sound and artistic finesse. The "Chout" ballet suite is recorded complete for the first time. (Vox PL 9180)

(Continued on Page 64)

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## SCHOOL CHORAL PROGRAM

(Continued from Page 51)

school singer on this type of material. Some directors engage professional singers to appear as soloists with their school organizations in performances of major extended works. Some directors employ group solos not only on oratorio material but also on unison solo songs. Chief among reasons for this practice may be cited:

1. Development of individual singing technique.
2. Improvement of group technique as the individual technique advances.
3. Opportunity afforded for individual self-expression through acquaintance with solo literature.
4. Development of poise and assurance through the introduction to solo performance by means of group approach.
5. Effectiveness of a group of high school voices on a solo passage or composition. (Many directors include at least one group solo in each public program.)

E. *Opera and Operettas*. Works of this type are still in great favor and are usually presented as all-school projects in which all departments of the school co-operate in the presentation.

THE END

## THE WORLD OF MUSIC

(Continued from Page 9)

replace Dr. Ralph E. Hartzell, who is returning to full time teaching at his own request.

Gregor Piatigorsky has made possible a new four-year cello scholarship at the Peabody School in Baltimore. The recipient will be entitled to the full course of instruction leading to the Bachelor of Music degree. Musicians may contact Peabody for full details.

Dr. Paul Van Bodegraven, director of instrumental curriculum at the New York University School of Education, has been named chairman of the School's department of music education. He succeeds Dr. Vincent L. Jones, who asked to be relieved of his administrative duties so that he could devote full time to teaching.

The New York Philharmonic Symphony played the last concert of its European tour at the Royal Festival Hall in London, England, on October 5. Thirty-two works were played during the 26-concert tour, sponsored by the State Department. Dimitri Mitropoulos, (Continued on Page 63)

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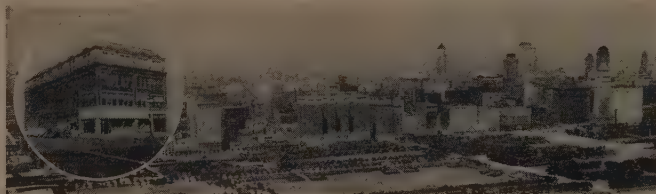
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## TEACHER'S ROUNDTABLE

(Continued from Page 22)

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The advantage of such a course is obvious. One can take the lessons whenever one wishes. These lessons can be repeated and heard over and over. The rate of progress is entirely up to the student. There is no hurry, no nervous strain. Practice can be done at any time, morning, noon or night.

For more information you can write to Sheridan System, 363 East Ravenwood Avenue, Youngstown 5, Ohio. And here a comparison is in order. Have you heard of the Linguaphone System for learning languages? Well, it is very similar and is based on repetition, vocabulary, pronunciation, all done through records. Thousands have learned that way, and there is no reason why music students shouldn't meet with the same success. **THE END**



## World of Music

(Continued from Page 61)

George Szell and Guido Cantelli conducted the orchestra.

The **Sudddeutscher Rundfunk**, a radio network emanating from Stuttgart, Germany, sponsored a festival of jazz music between October 10 and 15. Pianist Art Tatum and the Gerry Mulligan Sextet gave two of the seven concerts.

## COMPETITIONS

The American Academy in Rome offers fellowships in musical composition to U.S. citizens for one year beginning October 1, 1956. Yearly stipend is \$1,250 a year, plus round trip transportation between New York and Rome, studio space, residence at the Academy, and an additional travel allowance. Details: Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, New York. Deadline for applications: December 30, 1955.

The Queen Elizabeth of Belgium International Music Competition, Fifth International Piano Competition. Award: diplomas and twelve prizes worth all together more than 600,000 Belgian francs. Closing date: applications must reach the Manager, International Competition "Reine Elisabeth de Belgique," Palais des Beaux-Arts, II, rue Baron Horta, Brussels, before January 31, 1956.

(We regret that space limitations do not permit listing of other contests.)

## THINK FOR YOURSELF

(Continued from Page 46)

upon them that I exerted my most valuable work. For me, 'fingers' alone were necessary but secondary, and I worked at them according to my needs—my needs, never someone else's. I recall that the great Joachim had long hands, and thus required certain bowings. What followed was that he taught these special bowings to all his pupils, and the pupils accepted them, without thought to the shapes or needs of their own hands. I did not accept them because with them, my hands could never have brought out a clear tone.

"My most earnest advice to young artists today is, not to depend—on fads, on mass views, on 'differentness,' on anything at all except the most thoughtful, devoted analysis of what they truly believe. Take hold of whatever materials nature gave you, and with them, make yourself. Above all, learn to think for yourself."

THE END

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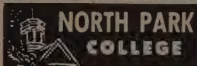
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## BACKGROUND MUSIC

(Continued from Page 45)

cially-composed music. For a play, say, set in the early 1900's, it is difficult to find many suitable recordings. Records made then are either scratchy or, as Phebe Haas puts it, "sound as if they had a cold in the head." As a result, the music staffs look for a song of the period in an old-fashioned orchestration but on an up-to-date recording. That failing, and if the budget for the production allows (live music costs roughly twenty times more than recorded music), an orchestra is employed to play a suitable composition.

For the recorded selections, radio and television studios have collections of commercial recordings and a series of Cue Libraries, with exact timings, from which to choose.

Both Phebe Haas and Eugene Cines find that their music training, like that of their associates, is a help not only in selecting music but in registering and memorizing new music they may hear. In their spare time they listen to new compositions and see if they can find a piece that might be good to use at sometime in the future. "I try to keep abreast of records," says Mrs. Haas, "and whenever I find something which is fun I try to use it as soon as possible on some show."

Among the things that they must watch out for, say Mrs. Haas and Cines, is that a piece, say, played on a juke box in a bar scene is not going to be featured on the following program—or people will call up and ask what reason those selecting the music had for plugging this particular piece. They must also be careful, as Cines says, "not to use music that is identified in people's minds as the theme song of another show or with a movie." They must make certain that once a composition is used—be it Bartók's *Divertimento* or Kern's *Only Make Believe*—it is not used again for the same program; that a score is consistent, using not too many types of orchestration or idioms. It is also important that the records have smooth surfaces to enable the turntable man to put the needle down or pick it up at any point, says Mrs. Haas, "without getting a 'wow' sound—and so he can get clean entrances and exits of the music."

The conductor or turntable man, of course, must be on the alert for any emergency, but Cines and Mrs. Haas, or one of their staff, stand by in the studio in case they are needed, armed with their cue sheets which indicate where the background music is to sneak in or fade out of a scene.

While Eugene Cines, Phebe Haas and

their counterparts in other studios around the country continue to provide the incidental music for radio and television's dramas, much of the music that will blast forth over the airwaves during blustery November will be more than background music. NBC's Television Opera Theatre, for one, will open its seventh season on Sunday, Nov. 6, with "Griffelkin," Lukas Foss' new opera (see Radio-TV page October ETUDE). The N. Y. Philharmonic-Symphony, for another, continues its season by presenting a series of distinguished soloists on its Sunday afternoon CBS radio broadcasts. Under Dmitri Mitropoulos, Pietro Scarpini will play Mozart's Piano Concerto (K.482) on Nov. 6; Robert and Gaby Casadesus, Mozart's Two Piano Concerto (K.365), and Jean Casadesus, Saint-Saëns' Second Piano Concerto on Nov. 13. With Pierre Monteux conducting, Mischa Elman will perform Mendelssohn's Violin Concerto on Nov. 20, and Robert Casadesus will return to play Mozart's Piano Concerto (K.491) on Nov. 27.

Soloists for Monday evening programs in November will be presented as follows:

### The Voice of Firestone (ABC Radio and TV)

November 7, Roberta Peters  
November 14, Dorothy Warenskjold  
November 21, Brian Sullivan  
November 28, Nadine Conner  
Eugene Conley

### The Telephone Hour (NBC Radio)

November 7, William Warfield  
November 14, Jose Iturbi  
November 21, Blanche Thebom  
November 28, Igor Gorin

Promising to be high points of the month's light musical fare are "The Great Waltz," with Patrice Munsel and Keith Andes, on Saturday evening, Nov. 5, and "Dearest Enemy," with Anne Jeffreys and Robert Sterling on Saturday evening, Nov. 26, as NBC-TV "Spectaculars." The former, which has been seen on the stage and screen, tells, with its Johann Strauss music and Moss Hart book, of the famous quarrel between Strauss, Sr., and his son, and the difficulties the younger one had in getting *The Blue Danube* performed and in gaining recognition as a composer because of his father's jealousy. The latter show, with Richard Rodgers music, Lorenz Hart lyrics and a book by Herbert Fields, is the 1925 musical comedy which tells of the trick played by Mrs. Robert Murray in detaining the staff of General Sir William Howe at Murray Hill so that 3000 of General Putnam's Continental Army could join General Washington's forces on Harlem Heights.

THE END

## NEW RECORDS

(Continued from Page 60)

Dvořák: *Symphonic Variations, Op. 78*  
Balakireff: *Tamar—Symphonic Poem*

Music lovers are indebted again to Sir Thomas Beecham for rescuing little-known works of merit and establishing them as disc-favorites. This is especially true of the *Variations*, one of Dvořák's finest compositions, given thoroughly-studied but happy reading by the Royal Philharmonic Orchestra under Sir Thomas's inspiration. (Columbia ML-4974)

Dohnanyi: *Quartet No. 3 in A Minor*  
Dvořák: *Quartet No. 6 in F Major*  
("American")

Through its excellent Capitol recordings of works by Brahms, Borodin, Franck, Shostakovich, Wolf and others, the Hollywood String Quartet has created a nation-wide audience of admirers who will welcome these sensitive readings. The Dohnanyi Quartet with its lovely middle movement, new to records, is read sensitively, while the "American" Quartet is equal to any of its competition. (Capitol P-8307)

Stravinsky: *Symphony No. 1 in E-Flat Major, Op. 1*

A synthesis of all symphonies written in the middle and late 19th century is this student work of Igor Stravinsky written in 1906 when he was studying with Rimsky-Korsakov. As played by the Vienna Orchestral Society conducted by F. Charles Adler, the score is given its full due—which is not very much. (Unicorn 1006)

Karłowicz: *Concerto for Violin and Orchestra in A Major, Op. 8*

Szymanowski: *Sonata in D Minor for Violin and Piano, Op. 9*

Here is one of the first Colosseum records to combine superior art with passable sound. The concerto, beautifully played by Halina Barinova with the National Philharmonic Orchestra under Kiril Kondrashin, would be an instant success on American programs. The sonata features no less a violinist than David Oistrakh; the able pianist is Vladimir Yampolsky. (Colosseum CRLP 190)

THE END

## A NOTE ON MOZART'S C MINOR CONCERTO

(Continued from Page 21)

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